Who's That Girl? Connecting the pop dots between Britney and Robyn p28

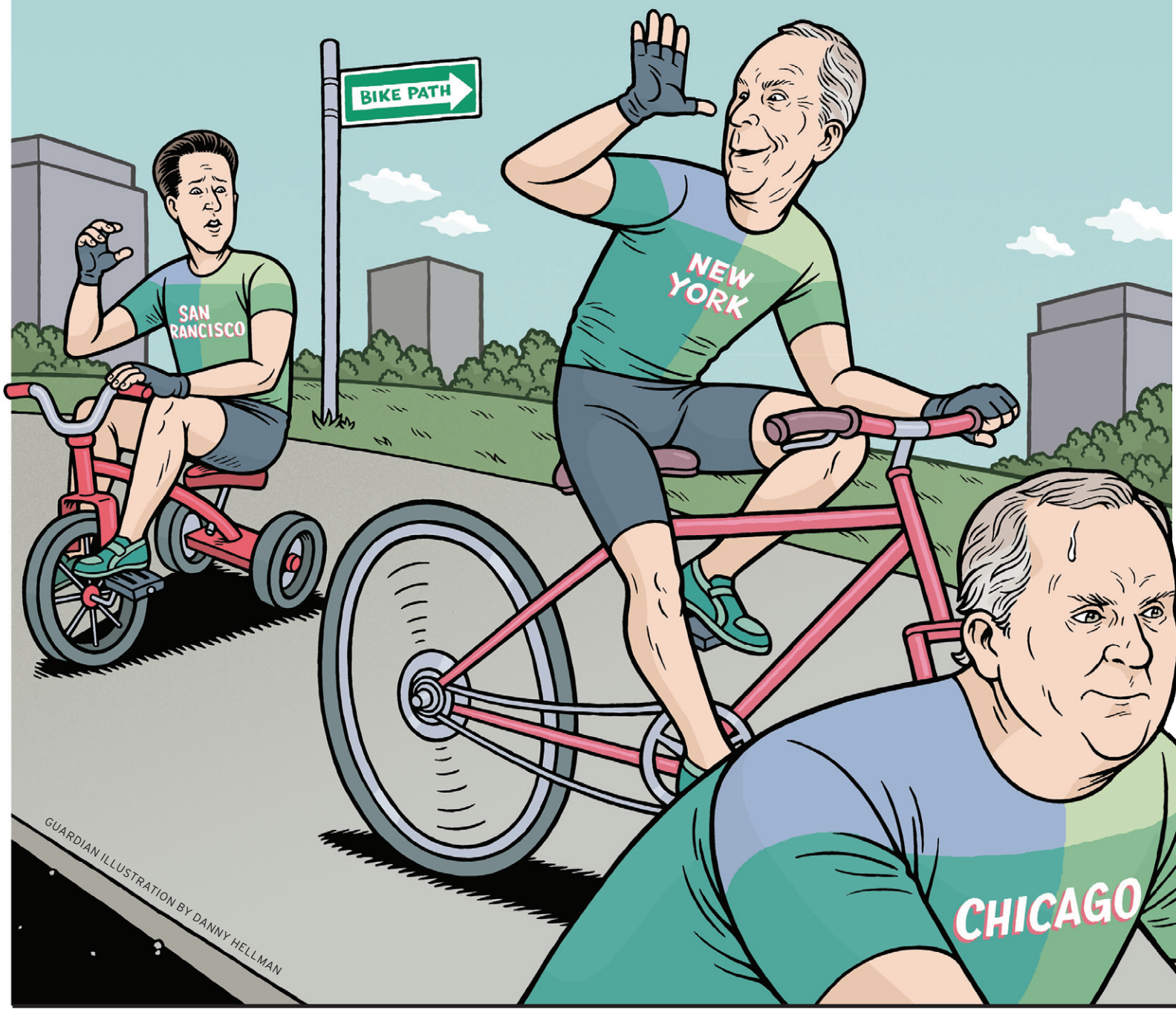
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GUARDIAN

MAY 14-20, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 42, NO. 33 FREE

# Loser on wheels

While other mayors race ahead, Gavin Newsom can't quite make the leap to creating a bicycle-friendly city. Plus: 10 things to know about riding in San Francisco p15




GUARDIAN ILLUSTRATION BY DANNY HELLMAN

## EDITOR'S NOTES

**By Tim Redmond**
› tredmond@sfbg.com

I was having lunch with an old friend the other day, and, as usual, we got through our lives and kids pretty quickly and wound up talking about tax policy. I'm a great date.

I was explaining to her — well, yeah, I was lecturing, at some volume — about the problem with sales taxes and the value of parcel taxes and income taxes, and somewhere along the line I realized that the progressive leadership in San Francisco needs to think a bit more about small business.

See, my friend's husband runs a small company, and she isn't happy about the way the city's universal health plan is financed. "If this is so important to San Francisco," she asked, "why aren't we all paying for it, instead of just businesses?" Her idea: finance the program with a new sales tax.

Well, I support Healthy San Francisco and I think that, all things considered, Sup. Tom Ammiano did an amazing job of putting together a plan that is actually working. Ammiano told me last week that more than 20,000 people — formerly uninsured people — have signed up. This is a very big deal.

I realize it's also a pain for a lot of smaller businesses, in part because the rules — specifically designed to keep unscrupulous employers from cheating — are complicated and hard to follow. And for companies that are barely making it, the tab for insurance can be brutal.

That, of course, is the overall problem with employer-based health insurance. But it's the system we're working

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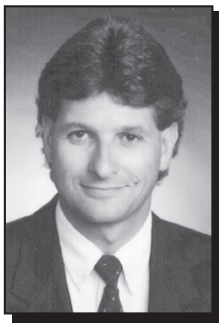
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PG&E desperately wants to keep the city from developing its own power plants.

## EDITOR'S NOTES

CONT››

under, and the complexity of creating a completely different model in one city would be, to say the least, daunting. In fact, there were a lot of employers in this city, many big retail outlets and national chains, that could well afford to pay for employee health insurance but instead dumped their workers on the overburdened public health system.

And restaurants, which are whining the loudest, have managed to stick their customers with the added cost, which frankly isn't such a terrible thing: people who eat out a lot can afford an extra buck so the kitchen help can see a doctor when they're sick.

And as I (ever-so-gently and quietly) explained over my $12 sautéed prawns, sales taxes are horribly regressive, even worse than small-business taxes. I'm right; she's wrong. We had a hell of a lunch.

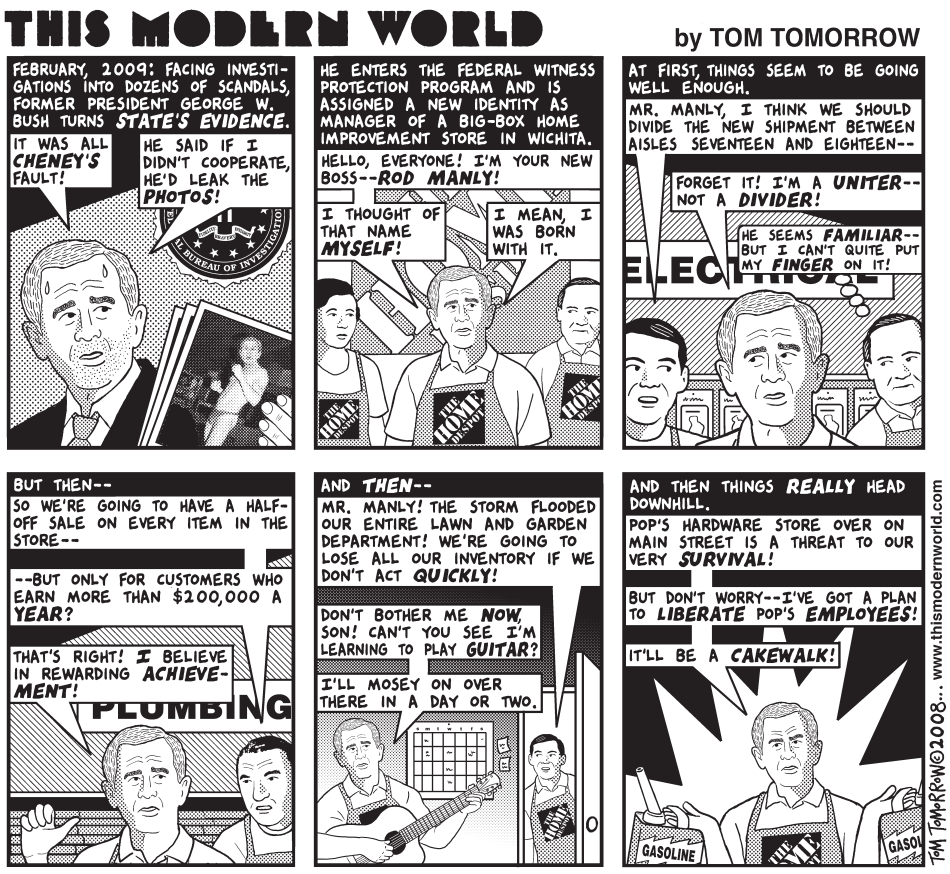
But I think her frustration ran a bit deeper than this one issue, and I hear it from a lot of others too: small businesses don't seem to be part of the progressive coalition.

I understand why: a lot of small business people are conservative, particularly on fiscal issues. It's really annoying how often small merchants side with the Chamber of Commerce and the big downtown forces. You can't get small business groups to support any new revenue measures.

And the progressive supervisors have done a lot for small businesses — starting with enacting limits on chain stores, which have protected locally owned shops in several commercial districts.

There's a lot more we can do: I'm still pushing for a progressive business tax (cut taxes on the bottom, raise them on the top). And a city income tax would pay for health insurance and a lot more.

But right now, many community merchants are feeling ignored, and our next progressive candidate for mayor needs to think about that. It's a potentially powerful constituency — but for all the wrong reasons, it's going in all the wrong directions. **SFBG**




# JROTC must go — now

**OPINION** In November 2006, San Francisco made history when the school board made this the first big city in the nation to ban JROTC [Junior Reserve Officer Training Corps]. The board's resolution, which called for phasing out JROTC from high schools this June, stated that "JROTC is a program wholly created and administrated by the United States Department of Defense, whose documents and memoranda clearly identify JROTC as an important recruiting arm."

A poison pill was added to the resolution at the last minute: it called for a task force to be set up to find an "alternative" program to JROTC. The school district administration, in a particularly despicable move, set up the task force with more than 10 members supporting JROTC, and only one member opposed.

Surprise! After sitting for almost a year, the task force failed to come up with an alternative, so the school board rolled over and, except for two courageous members — Mark Sanchez and Eric Mar — voted last December to extend JROTC for another year.

In 2005, San Franciscans passed Proposition I by almost 60 percent, declaring it "city policy to oppose military recruiting in public schools." That same year, by the Army's own report, 42 percent of JROTC graduates across the nation signed up for the military. As this country enters its sixth year of the illegal occupation of Iraq and Afghanistan, it's time for the school board to go back to its original decision to kick the military out of our schools.

The school board must end JROTC — now. JROTC is currently scheduled to be "phased out," but not until June 2009. By then both Sanchez and Mar will be off the school board, and there will be little to prevent the military from orchestrating a vote to extend JROTC indefinitely. If, on the other hand, the school board votes to end JROTC this June as their original resolution required, JROTC would be gone.

Two progressives on the board must be convinced to send the military packing: Kim-Shree Maufas and Green Party member Jane Kim.

Both received endorsements from progressives. To convince them that they risk such endorsements in the future, the JROTC Must Go! Coalition is circulating the following statement: "We will look very closely at the next school board vote on JROTC and will consider the votes carefully when making any endorsements for future candidates."

Within a week, the Tenants Union, the Harvey Milk LGBT Democratic Club, and the *San Francisco Bay View* newspaper signed the statement. If Maufas and Kim join Sanchez and Mar, we'll make history again. **SFBG**

**Riva Enteen**
**and Tommi Avicolli Mecca**
*Riva Enteen is the former program director for the National Lawyers Guild and the mother of two San Francisco school district graduates. Tommi Avicolli Mecca is a southern Italian queer atheist writer and activist. For more information contact the JROTC Must Go! Coalition: (415) 575-5543 or JROTCmustgo@gmail.com.*

# The real energy policy choice

**EDITORIAL** According to City Attorney Dennis Herrera, if San Francisco wants to see the Potrero Hill power plant, which spews pollution over the southeast part of the city, close down next year, the city's going to have to operate its own fossil fuel plants in the neighborhood. Some environmentalists say that's not true — that the city could develop enough renewable energy and use existing backup systems to obviate the need for the so-called peaker plants.

Opposition to the plants comes from the Sierra Club, Supervisors Chris Daly and Ross Mirkarimi — and Pacific Gas and Electric Co.

Even for people who spend an inordinate amount of time studying energy policy, it's a confusing mess of a situation — and San Francisco, of all cities, shouldn't have to be facing it.

The peaker dilemma exists for a reason: San Francisco has allowed private-sector companies like PG&E and Mirant, which owns the existing Potrero plant, to control the city's energy systems. The good news is that the fight over the power plants is driving a new move for public power — a move that ought to bring together the public interest activists on both sides of the plant divide.

Sups. Ross Mirkarimi, a peaker foe, and Aaron Peskin, a peaker supporter, plan to introduce a Charter Amendment mandating that the city's Public Utilities Commission create a plan to establish a retail power agency in San Francisco. The amendment would provide the badly needed kick start to get city officials to act on San Francisco's historic mandate for a municipal electricity system.

Peskin and Mirkarimi may not agree on the three peaker plants the PUC wants to site at the foot of Potrero Hill, but they do agree that PG&E is up to no good here.

CONTINUES ON PAGE 6 ››

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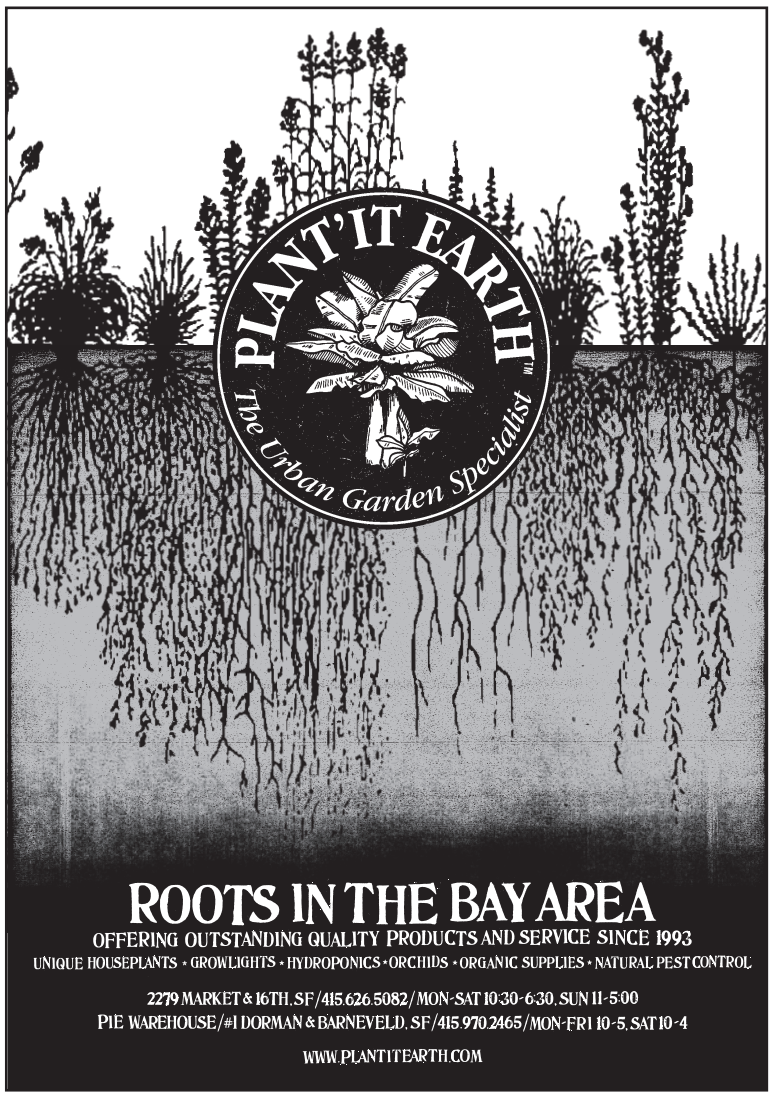


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## ENERGY

CONT››

The giant private utility desperately wants to keep the city from developing its own electric power plants: the city peakers would be competition for PG&E and would open the door for the city to get more directly into the electricity business. Although the fliers put out by the "Close It Coalition," funded by PG&E, talk about environmental issues, that's just old-fashioned greenwashing. PG&E is building similar combustion turbine gas-fueled generators all over the state.

Why should this be the city's only choice?

If there's going to be a fight over energy policy in San Francisco, it ought to focus on the real long-term questions: Who should control the local grid, and the future supply of electricity, and the decision over how much of the local portfolio should be in renewable resources? Should PG&E continue to hold that power, or should the city take it over?

The movement for public power is exploding all over California. In Marin County, a group called Marin Clean Energy is mounting a sophisticated campaign for a community-controlled power agency that would use 100 percent renewable power. The South San Joaquin County Irrigation District is trying aggressively, against a full-scale PG&E political assault, to buy out PG&E's distribution facilities and create a new public power system. Stockton is looking at becoming a public power city.

San Francisco is pursuing CCA, but needs to do much more. This is, after all, the only city in the nation that has a mandate under federal law to sell retail electricity.

If the city had created a public power agency years ago, the peakers wouldn't be an issue. San Francisco would have been able to develop more extensive renewable power sources, create a long-term energy plan, and concentrate on shutting down fossil fuel plants instead of building them.

But whatever the outcome of that fight, it's time to think about the future — and the future is community-owned energy programs. That's the choice that ought to be on the ballot in November.

PS: Stop the presses — has Newsom buckled to PG&E? The mayor at the last minute May 13 has orchestrated a delay in the peaker vote — at the behest, we hear, of PG&E, which is begging the mayor to do anything to stop public power. Now he wants to retrofit the Mirant plant. That's an unacceptable option and needs to be rejected. SFBG

SEND YOUR LETTERS TO:
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## LETTERS

### PORT TRUCKERS STRUCK, TOO

Amanda Witherell's article about the May Day actions ["No peace, no work," 5/7/08] was excellent, but it left out one, crucial detail: All around the United States, independent, short-haul truckers who transport the containers loaded and unloaded by the unionized dockworkers in most ports also participated in May Day work stoppages, despite what the mainstream press will tell you. Most mainstream press articles made it sound like port truckers were caught by surprise; that is inaccurate. Although the port truckers do not belong to a union, many are sympathetic to collective actions that unions engage.

Port truckers and IWW organizers, who work in the industry and have been in touch with these truckers, participated in organizing the May Day events, including taking part in various conference calls, and news of their actions is featured on the Web sites www.iww.org and www.transportworkers.org.

**Steve Ongerth**
*Alameda*

### THE COST OF SOLAR

Your article on solar power ["Dark days," 4/16/08] states that the price per kilowatt hour, with current subsidies, is 13 cents for solar photovoltaic electricity. This figure was obtained from local installers. However, the actual cost is much more.

Using your example of Mr. Murphy, his 2.8 kilowatt system costs about $25,000. Subtracting the $2,000 federal incentive and the $1.90 per watt from the state ($5,320) leaves him with an expense of $17,680, or $6,314 per kilowatt system. Assuming a very generous loan at 3 percent amortized over 25 years, annual payments would be about $360 for each kilowatt system.

The output at the Moscone Center is less than 1,200 kilowatt hours of electricity per year per kilowatt system. Therefore, the cost per kilowatt hour would be $360/1,200, or 30 cents per kilowatt hour. The cost would be about 50 cents per kilowatt hour with a loan at 5 percent without subsidies.

Large municipal installations, or solar thermal electric installations in the desert, should be more cost effective than small, inefficient, poorly monitored and maintained residential photovoltaic installations. Conservation and improved energy efficiency are even more cost effective. Solar power has great potential, but using inaccurate figures does not help us make a decision about the best way to implement it.

**Robert Karis**
*San Francisco*

### FRIENDS OF DISABILITY RIGHTS

I feel compelled to point out that, in addition to their other fine achievements, at least two of this year's *Guardian* Small Business Award recipients are longtime friends of the disability rights community. Scott Hauge of CAL Insurance & Associates and Rick Karp of Cole Hardware have been among the first small business owners to recognize the universal benefits of a user-friendly, accessible marketplace. In 2006, when the Independent Living Resource Center San Francisco set out to launch a campaign aimed at illustrating how ease-of-access for *all* customers is just plain good business, Scott Hauge was the first person to step forward and offer long-term financial support of this project — a project that never would have gotten off the ground without him. Rick Karp's contributions to us over the years have been too many to list — from participation in collaborative projects to providing supplies for community events. Suffice it to say, we consider them both to be valued friends.

**Lana Nieves, development and communications director**
**Independent Living Resource Center**
*San Francisco*

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

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FEATURED SHOW



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THIS WEEK

SOMEONE STILL LOVES YOU BORIS YELTSIN
5/14 Rickshaw Stop

RA RA RIOT
5/14 Cafe du Nord

SOCIAL STUDIES
5/15 Bottom of the Hill

THE DIRTBOMBS
DAN SARTAIN
TERRIBLE TWOS
5/16 Independent

THE KILLS
5/17 Slim's

Z-TRIP
5/17 Mighty

BASSNECTAR
ZION I
5/17 Fillmore

EXTRA ACTION MARCHING BAND
5/17 The Uptown

TWO SECONDS
5/18 Bottom of the Hill

FRENCH KICKS
5/18 Independent



M.I.A.
5/21 The Concourse

THROW RAG
THE HEART ATTACKS
ROCK N ROLL ADVENTURE KIDS
5/21 Bottom of the Hill

THE CAVE SINGERS
THE BOTTICELLIS
5/22 Independent

MATES OF STATE
5/22 Slim's

MARGOT & THE NUCLEAR SO AND SO'S
MIKE BLOOM
5/23 Independent

SAMBA DA NOBODY FROM IPANEMA
5/23 Elbo Room

VON IVA
THE BLACKS
5/23 Bottom of the Hill

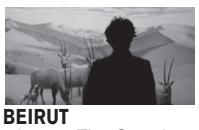
CLUSTER
TUSSLE
5/25 Great American Music Hall

LADYTRON
DATAROCK
5/27 Fillmore



FLIGHT OF THE CONCHORDS
5/27 Nob Hill Masonic Center
5/29 Davies Symphony Hall

WHITE RABBITS
5/27 Bottom of the Hill



BEIRUT
5/27-28 The Grand

IRON MAIDEN
5/28 Sleep Train Pavilion

STEPHEN MARLEY
5/28 Independent

JAMIE LIDELL
5/28 Bimbo's

THE FIERY FURNACES
5/29 Great American Music Hall

THE JUNIOR PANTHERS
5/29 Cafe du Nord

R.E.M.
MODEST MOUSE
THE NATIONAL
6/1 Greek Theatre

THE LONG BLONDES
6/2 Great American Music Hall

THE MUMLERS
BART DAVENPORT
6/4 The Make Out Room

OR, THE WHALE
PETE & J
GREG ASHLEY
6/5 Independent

HONEYCUT
6/6 Independent

ANNUALS
6/7 Cafe du Nord

THE STRUTS
6/7 Bottom of the Hill



ERYKAH BADU
THE ROOTS
6/8 Paramount Theatre

JEREMY ENIGK
DAMIEN JURADO
6/11 Cafe du Nord

WAYNE "THE TRAIN" HANCOCK
DJ DX
6/11 Elbo Room

THE DETROIT COBRAS
6/14 Slim's

AMOEBAPALOOZA
6/14 The Uptown

MICK FLEETWOOD
6/15 Herbst Theatre



ISLANDS
6/16 Bimbo's

SEA WOLF
6/17 Independent

THE FRATELLIS
6/18 Fillmore

THE DODOS
THE OH SEES
6/19 Independent

SHE WANTS REVENGE
BE YOUR OWN PET
6/20 Fillmore

THE RZA
6/21 1015 Folsom

DEATH CAB FOR CUTIE
6/21 Greek Theatre

BILLY IDOL
6/26 Fillmore

GREG BROWN
6/27 Great American Music Hall

ROBERY PLANT & ALISON KRAUSS
6/27 Greek Theatre

CAMPER VAN BEETHOVEN
7/28 Fillmore

SCISSORS FOR LEFTY
6/28 The Uptown

STEVIE WONDER
7/5 Shoreline Amphitheatre
7/8 Sleep Train Pavilion

KING KHAN & THE SHRINES
7/11 Great American Music Hall

RYKARDA PARASOL & THE TOWER
7/12 The Uptown

THE POLICE
ELVIS COSTELLO
7/14 Shoreline Amphitheatre

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**NOPA**: 2095 Hayes St at Clayton St
**Outer Mission**: 3438 Mission St at 30th St
**Potrero**: 1890 Mariposa St at Florida St
**Portola Heights**: 673 Portola Dr at Teresita Blvd
**Richmond**: 306 Clement St at 4th Ave
**Sunset:** 1618 Noriega St at 23rd Ave

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**Bernal/Mission**: Cesar Chavez @ Harrison St
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**Civic Center:** City Hall, Polk Street steps
**Downtown**: Market @ Battery (7:30am-2pm)
**Embarcadero**: Justin Herman Plaza/Ferry Building
**Inner Richmond**: Cabrillo @ Arguello
**Inner Sunset**: Irving @ 7th Avenue
**Mid-Market**: Market @ 12th Street
**Mission**: Valencia @ 17th Street
**Presidio**: Main Post, Halleck & Lincoln(6:30-9:30am)
**SF State**: 19th Avenue @ Holloway (8-10am)
**SOMA**: Caltrain (4th & King)
**SOMA**: Folsom @ 7th Street
**UCSF**: Medical Center, Irving @ 2nd Avenue
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**Veritable Vegetable:** Cesar Chavez @ 3rd Street
**Western Addition**: Kaiser Hospital, Geary @ St. Joseph's

### ● EVENING STATIONS 5:00-7:00pm

**Castro**: Duboce Bikeway @ Market
**Embarcadero**: Justin Herman Plaza/Ferry Building
**Mission**: Valencia @ 17th Street
**Rainbow Grocery Co-Op:** Division/13th @ Folsom
**Russian Hill**: Polk @ California
**SOMA**: Caltrain (4th & King)
**SOMA**: Howard @ 8th Street
**Upper Haight**: Panhandle (Fell & Masonic)

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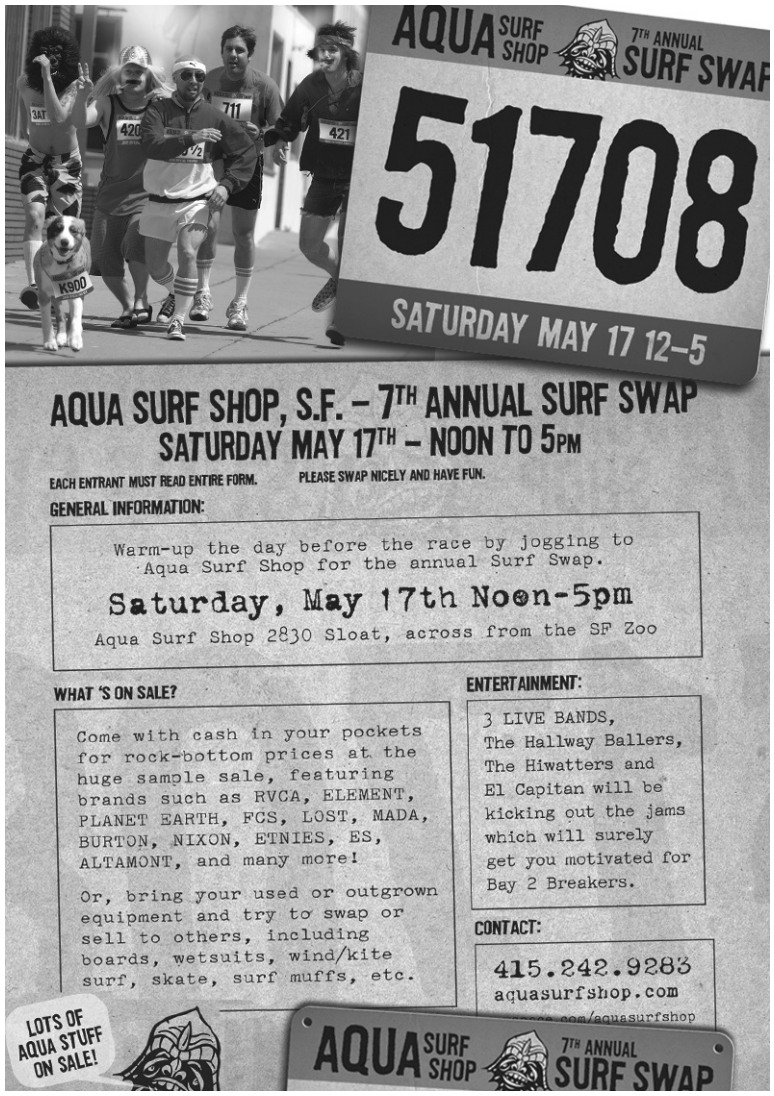

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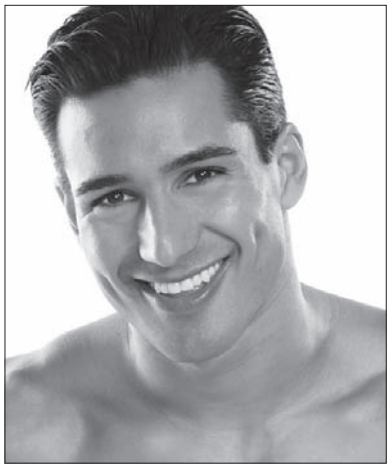












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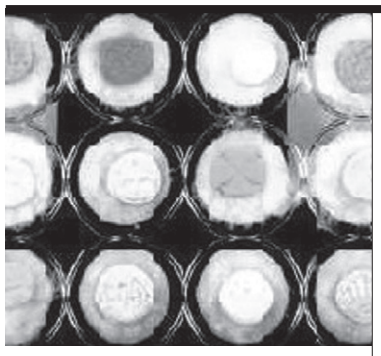
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GUARDIAN

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THIS WEEK AT SFBG.COM

Welcome to the new SFBG.com! Plus: restaurant reviews, complete music and event listings, endorsements, election center, and our hotlist picks

**IN THE BLOGS**

**Politics** Joe Nation — the landlord's man? More on the State Senate race

***Guardian*'s SF** Johnny LeMasters and the Tourists Club return, Burning Man — sober?

**Noise** Abdel Hadi Halo, tecktonik vids, Borko, Supergrass

**Pixel Vision** Eating Costa Rica, SF Dump's new artist, Dolores Park Movie Night

# Cow tipping in Daly City

## The San Mateo County Event Center is courting Cow Palace shows, which could nullify the debate about the SF venue's future

**By G.W. Schulz**
› gwschulz@sfbg.com

Daly City's desperate campaign to shut down the famous Cow Palace and sell the land it's located on to developers continues.

In the newest twist, promoters of shows and conventions that have long been held at the Cow Palace are being approached by officials from an expo center in San Mateo County about moving their events, which could increasingly drain the Cow Palace's income and kill efforts to stop Daly City and its allies in Sacramento from selling it.

Some promoters also contacted the San Mateo County Event Center about a possible move, worried that efforts to demolish the Cow Palace will make it difficult for them to schedule future events. Chris Carpenter, general manager of the San Mateo center, refused to name the shows because the promoters have asked him not to say anything.

"We are very interested in filling as many dates as we can for the Event Center," Carpenter told the *Guardian*. "We have a very active sales department."

Carpenter denied that Daly City officials encouraged him to steal business from the Cow Palace, saying no one from the city had contacted him. But Daly City manager Pat Martel eagerly promoted the alternative venue on the KQED radio show *Forum* March 28.




**Sen. Leland Yee and officials from Daly City are trying to close the Cow Palace and redevelop the property.**
GUARDIAN PHOTO BY CHARLES RUSSO

"Today we have state-of-the-art facilities throughout the Bay Area where a number of events currently at the Cow Palace can continue.... The San Mateo County Expo Center would welcome the opportunity to keep that kind of business in the county," Martel said.

The San Francisco Flower and Garden show announced in late April that it was leaving the Cow Palace after 12 years and heading to San Mateo, where flower show proprietor Duane Kelly signed a five-year agreement. Kelly said he made the move because the state had long ago promised certain renovations and improvements would occur at the Cow Palace, but they never happened.

In the meantime, the San Mateo center received a $3 million renovation that included fresh paint and new carpet and draperies. It was simply a better situation for a show that relies on aesthetics, Kelly said.

Kelly added he wasn't

CONTINUES ON PAGE 12 ››

## ALERTS

**By Umayyah Cable and Deborah Giattina**
› alerts@sfbg.com

### WEDNESDAY, MAY 14

**Women emerge in CA**
Come out to celebrate and support Democratic women in politics. Emerge California hosts its fourth annual reception with its Woman of the Year 2008, Assembly Speaker-Elect Karen Bass. Join them for an evening to inspire and promote Democratic women running for public office.
6–8 p.m., $100
Lodge Room, Regency Center
1290 Sutter, SF
(415) 874-7433

**Go indie for Gonzalez**
Join independent vice presidential candidate Matt Gonzalez for an intimate conversation on his politics, background, and proposed run for the Oval Office as Ralph Nader's running mate in November. Whether you think he's a spoiler or keeping it real, don't forget that he revolutionized San Francisco's minimum wage and his politics are probably a lot closer to yours than any Democratic frontrunner.
6 p.m., $7–$20
Commonwealth Club of California
595 Market, second floor, SF
(415) 597-6705, www.commonwealthclub.org

### SATURDAY, MAY 17

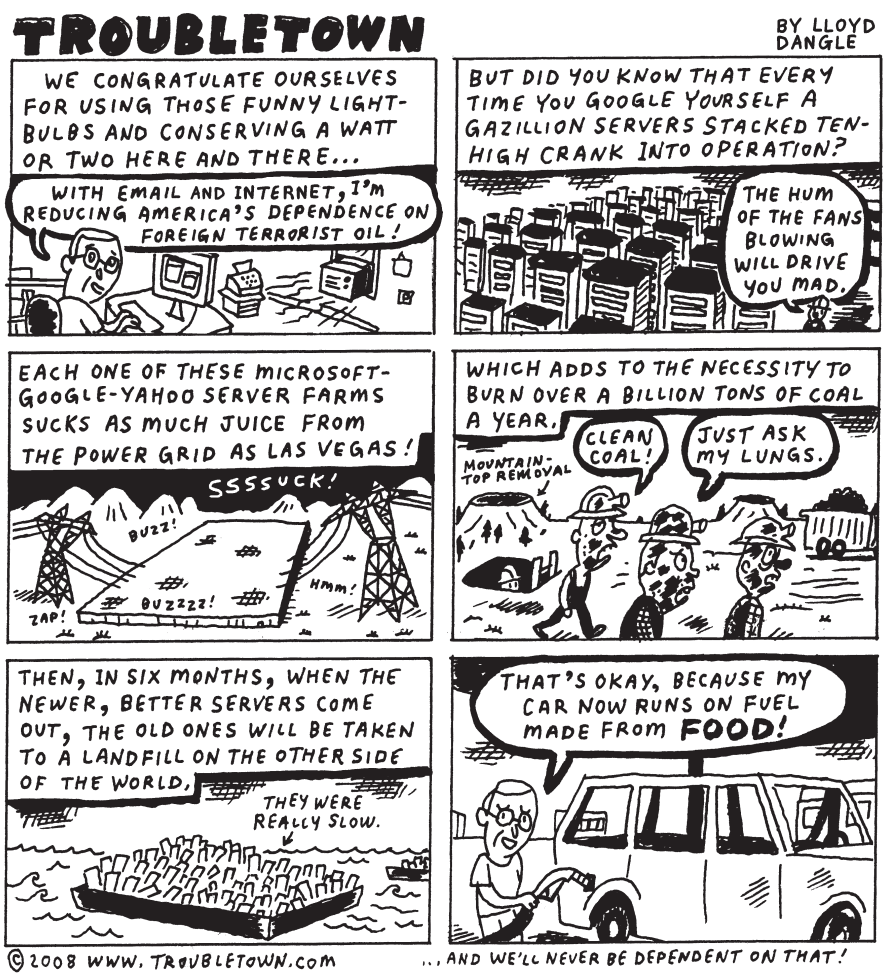
**Voices of change in Burma**
The American Jewish World Service organization and San Francisco Hillel cosponsor a night of entertainment and activism to honor those speaking out for change in Burma.
8–10:30 p.m., free
SoMa Creativity Center
81 Langton, Suite 13, SF
hwinig@ajws.org

**Compost giveaway**
If you have a bucket, Sunset Scavenger has some free compost made from restaurant and home scraps to help your garden grow tastier eats and heartier plants. Head to one of four locales to reap the rewards of waste.
8 a.m.–noon, free
www.sfrecycling.com

### TUESDAY, MAY 20

**No on 98 party**
Red Hill Books takes the initiative to save rent control by hosting an evening of free music and readings to fundraise against Proposition 98. Enjoy free literature and music in the name of rent control.
6 p.m., free
Red Hill Books
401 Cortland, SF
(415) 648-5331, www.dogearedbooks.com/redhill SFBG






## Cow Palace CONT»

impressed with how Daly City officials and state senator Leland Yee have handled the discussions about the proposed sale by trying to exclude Cow Palace officials from deliberations about the venue's future. He said it looked more to him like a land grab, and despite the construction of new, glitzy convention centers elsewhere, the Bay Area remains underserved.

"Particularly [San Francisco's Moscone Center] does not lend itself to public shows because of the parking issue, and it's a very expensive building to work in," Kelly said.

Following a March public meeting on the Cow Palace's fate, officials at the San Mateo center approached the organizer of the Great Dickens Christmas Faire about moving that event. Kevin Patterson, who runs the fair and has since helped lead a campaign to save the Cow Palace, said the San Mateo center isn't suitable because of the amount of space he needs and the cost required to alter his event logistically. Besides, he said, he likes the Cow Palace.

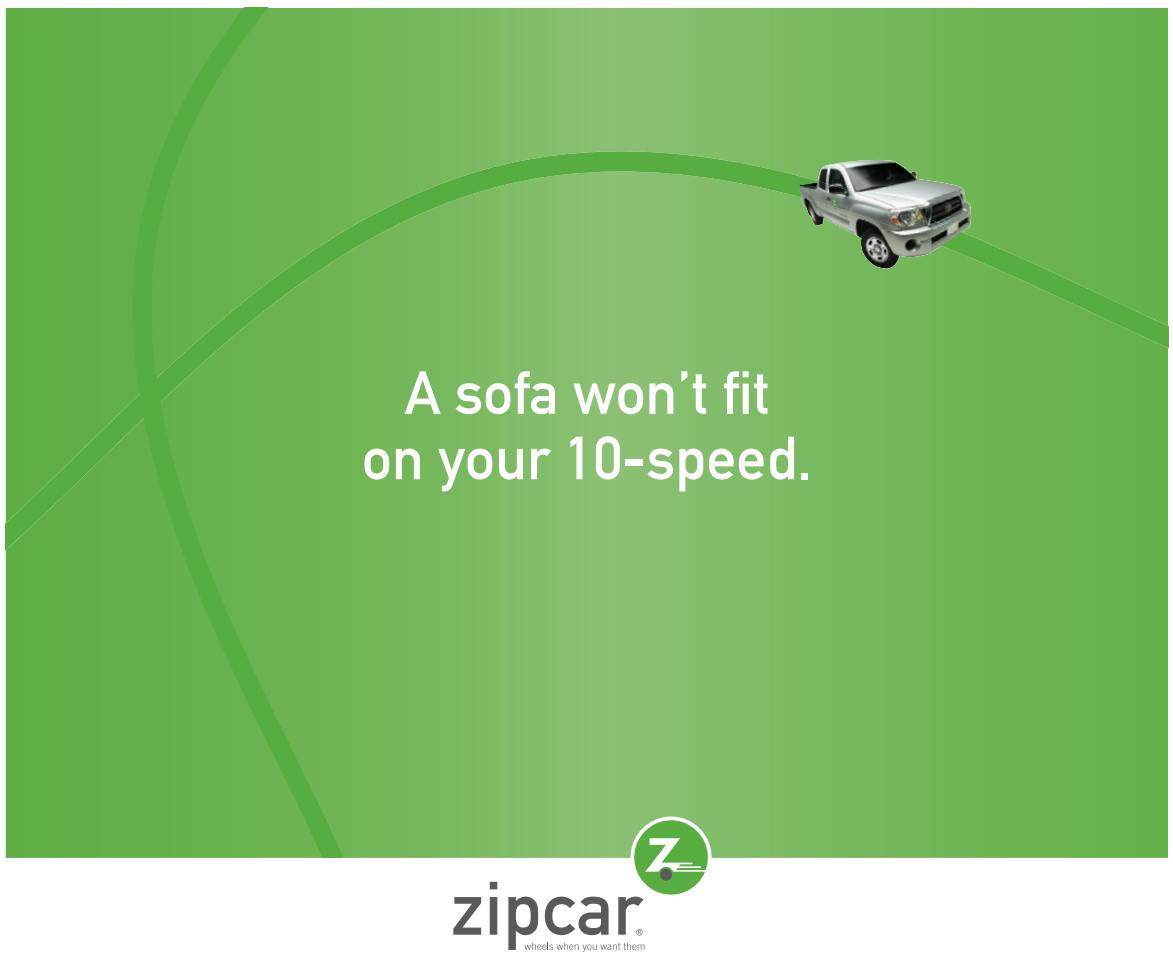
"Daly City just got greedy and pushed too hard and tried to get too much," Patterson said.

In December, Daly City officials voted to dispatch their lobbyist for a chat with Yee about developing the land after complaining that two years of lease negotiations over a 13-acre plot of Cow Palace property had gone nowhere. The lobbyist, Bill Duplissea, is a former Republican member of the State Assembly whose firm, Cline and Duplissea, has earned $266,000 from Daly City since 2001, according to state records, to "monitor budget issues" and hit up lawmakers like Yee.

Weeks after Daly City sent Duplissea after Yee, the senator introduced Senate Bill 1527, originally designating as "surplus" all 67 acres of state-owned property the Cow Palace sits on so that Daly City could purchase it, flip the valuable real estate to a developer, and await the local boost in tax revenue coming from new condos, storefronts, and a retail grocer.

Daly City was so determined to circumvent the Cow Palace on the issue that when the California Department of Food and Agriculture, which oversees the property, tried to convene peace talks between the Cow Palace and Daly City, Duplissea sent a letter to the state declaring that his client would only deal with Sacramento.

After the bill was introduced, Yee and Daly City officials embarked on a media blitz condemning the Cow Palace as a decrepit relic with event income that couldn't sustain it. Many of the events Cow Palace hosts, Daly City complains, are offensive to the sensibilities of locals or don't match the neighborhood fabric, like an annual gun show and the San Francisco–centric Exotic Erotic Ball, "a celebration of flesh, fetish, and fanta-






sy," according to the ball's Web site.

"Every single neighborhood association surrounding the Cow Palace asked the senator to carry this legislation," Yee spokesperson Adam Keigwin told us. "This was always about revitalizing the neighborhood."

After Cow Palace supporters mounted a resistance campaign, Yee came up with a mid-April "compromise" bill that would result in the sell-off of the 13-acre parking lot adjacent to the Cow Palace while appearing to protect the historic venue for now.

Patterson of the Great Dickens fair said a lease provision in the bill would be preferable so revenue could go toward giving the Cow Palace an earthquake retrofit and other needed improvements. But Keigwin said that's not something the senator's interested in.

The California Senate Government Organizational Committee was debating the bill as we went to press. That committee includes Yee and Sens. Jeff Denham and Mark Wyland, two Republican cosponsors of the bill who represent districts that aren't affected by the Cow Palace at all.

Denham, whose District 12 contains the cities of Modesto and Salinas, tellingly promoted legislation two years ago asking the state to study transferring control over agricultural fairs to local governments, but it died in the assembly's Appropriations Committee.

Opponents of Yee's bill are concerned it could set a precedent for the state to declare other agricultural districts "surplus" and sell them to developers without local supporters and promoters of fairs and expos having a say in the matter, not unlike what the Cow Palace faces now.

A capitol insider also told us that because Yee declared SB 1527 "urgent" in hopes of rushing it through the legislature, it requires a two-thirds vote, hence the cosponsorships from two minority GOP lawmakers.

As for the future of the Cow Palace's clients, we contacted the Grand National Rodeo, the San Francisco Sport and Boat Show, and the Golden Gate Kennel Club Dog Show, but didn't hear back from representatives of any of these events.

Baba, a tattoo artist in Los Angeles, said San Francisco's Body Art Expo, held at the Cow Palace, secured an agreement with the venue for another year, but he

CONTINUES ON PAGE 14 ››

# *Guardian* lawsuit moves to next stage

## Judge set to approve $15 million award as *SF Weekly* vows to appeal

**By Tim Redmond**
› tredmond@sfbg.com

The news hit the front page of the *San Francisco Chronicle* Web site (www.sfgate.com) May 9 under a nice, subtle headline: "*SF Weekly* Loses Big, Again."

And while it's not exactly a done deal, Judge Marla Miller appeared poised that day to finalize a $15.6 million award to the *Guardian* and issue an injunction barring *SF Weekly* from continuing to sell ads below cost.

The decision, expected this week, will bring the lawsuit to its next stage, as the *Weekly* and its 16-paper chain parent, Village Voice Media, threaten to try to overturn the 1913 California law that protects small businesses against big predatory competitors.

The *Guardian*'s lawsuit charged the *Weekly* and Village Voice Media with violating the California Unfair Practices Act, which bars companies from selling a product below the cost of producing it with the intent to harm a competitor or reduce competition.

On March 5, a San Francisco jury found that the *Weekly* had engaged in predatory pricing and awarded the *Guardian* $6.39 million in damages. The law allows for treble damages.

Judge Miller opened the hearing by stating that, on the basis of legal briefs filed by the two sides, she was inclined to triple $4.6 million of the damages, leaving a final judgment of $15.6 million.

Although *Guardian* attorney Ralph Alldredge argued that the entire verdict should be tripled, the outcome wasn't a big surprise: from the day of the verdict, we've been reporting that the likely final award would be around $15 million.

Forrest Hainline III, a new lawyer representing the *Weekly*, argued vociferously against any injunction, claming that the court would be wading into troubling First Amendment territory. He argued that the only way the *Weekly* could comply with an injunction would be to cut editorial expenses — and that would have an impact on the paper's right to free speech.

But Alldredge pointed out that courts have always found that newspapers have to pay taxes and obey basic business regulations. What, he asked, would happen if the *Weekly* were found guilty of dumping toxic printing-press waste into the bay? Would the paper argue that paying the cleanup costs would violate the First Amendment?

The argument wasn't new — the *Weekly* tried the same First Amendment claim early in the trial, when the paper filed to have the lawsuit dismissed. Judge Richard Kramer, who handled the first stages of the suit, rejected the argument. The *Weekly* sought an appeal of Kramer's ruling, but the appeals court denied that as well.

Judge Miller seemed to imply in her questioning of Hainline that an injunction would only require the *Weekly* to do what it should be doing anyway: competing fairly. "Would you advise your client to go ahead and violate the law?" she asked.

Among the more interesting parts of Hainline's argument was the claim that the *Weekly* would never be able to survive in San Francisco unless it could sell ads below cost. He essentially implied that the *Weekly* can't make a profit on its own, and is in business only because its corporate parent is underwriting it.

Hainline said that he didn't see how the *Weekly* would be able to sell ads at a price that covered its operating costs.

An injunction that would force the paper to operate like a normal business and live within its means would threaten the *Weekly*'s very existence, Hainline argued, proclaiming that Miller was threatening to "silence a First Amendment voice." He implied that the Unfair Practices Act should never apply to newspapers and that the entire verdict ought to be invalidated.

Alldredge pointed out that it was silly to say the *Weekly* would be forced out of business. After all, he said, the *Guardian* is selling ads at a price that allows it to cover costs.

Miller took the matter under consideration and will issue a final ruling within 10 days.

The *Guardian*'s lawyers are Alldredge, Richard Hill, and E. Craig Moody. SFBG

*For more details on the case, the latest updates, and the dueling* Guardian *and Village Voice Media blogs, go to sfbg.com/politics.*







## Cow Palace CONT.»

wouldn't offer further details. Mega Productions, which hosts the event, didn't return our call.

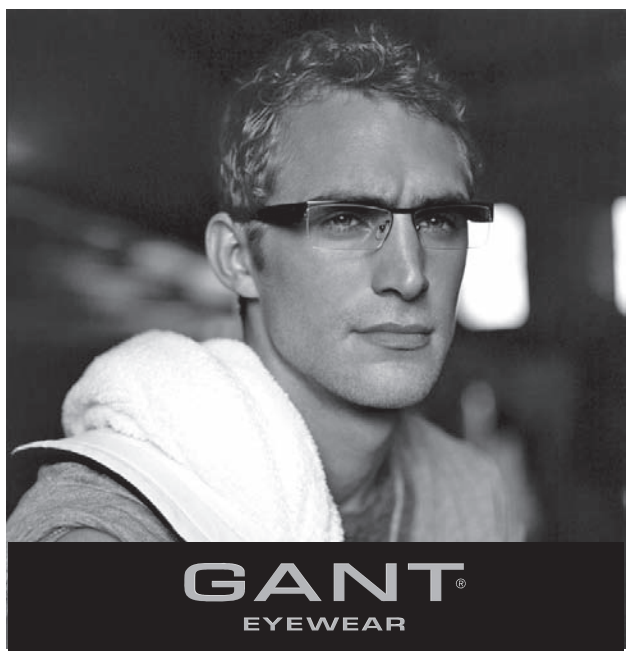
Howard Mauskopf, executive producer of the Exotic Erotic Ball, said he recently looked at other possible venues, but he's keeping them confidential for now. The Moscone Center is big enough, Mauskopf said, "but they wouldn't touch an event of this ilk." He added that the ball's coordinators regularly receive letters from law enforcement commending them on the lack of trouble they cause.

"There are things we really like about the Cow Palace, which includes the fact that they kind of let the event happen the way it needs to happen," Mauskopf said. "It's big enough. That's the most important thing. And they have a very high-quality ticket office that really knows how to deal with consumers." SFBG


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# Renters fight back

## Tenants of CitiApartments fill the gilded dome with complaints

**By G.W. Schulz**
› gwschulz@sfbg.com

A stream of perturbed tenants living in buildings owned by one of the city's largest landlords, CitiApartments, Inc., converged on City Hall May 12 to testify that in recent years the company has engaged in an alleged campaign of intimidation and harassment against residents living in rent-controlled units.

Attendees, many wearing stickers that read "Tenants standing together for fair treatment," quickly filled to capacity a committee room used by the Board of Supervisors before the overflow was moved to two other large rooms where televisions airing the meeting were situated.

CitiApartments turned out its own army of supporters in an attempt to offset the impression that it's unpopular among renters in the city. Dozens of people who claimed to back the company's business practices attended the meeting wearing shirts that stated, "I support CitiApartments."

But a volunteer with the Queer Youth Organizing Project and organizer against CitiApartments complained to the supervisors that the crowd of supporters had either been paid to attend the meeting or were employees of the company. Few CitiApartments supporters filled out comment cards or spoke publicly in defense of the company.

Some CitiApartments tenants said they endured months of lingering construction work that filled their buildings with debris and garbage after CitiApartments bought its buildings, the upheaval intentionally designed to drive them out in frustration and thus give up their stabilized rent rates.

Others said vulnerable tenants like undocumented immigrants and seniors were specially targeted with intimidation tactics by a private security group working for CitiApartments that appeared at their doors asking for personal information. Utilities were frequently shut off, tenants said, or elevators relied upon by the physically disabled were left inoperable for long periods of time, all part of a campaign to scare them away from their apartments.

"This is not simply about a bad landlord," tenant Debbie Nuñez, who lives in a Lower Nob Hill building purchased by CitiApartments in 2000, told the supervisors. "This is about a well-oiled machine."

Sup. Chris Daly sponsored the hearing by the board's Land Use and Economic Development Committee to receive an update on the city attorney's lawsuit against CitiApartments, a.k.a. Skyline Realty. He also wanted to discuss the company's swift rate of property acquisitions in San Francisco and to hear testimony about mounting alleged building code violations at some of its buildings.

> "This is not simply about a bad landlord. This is about a well-oiled machine."
> Debbie Nuñez

City Attorney Dennis Herrera sued the company and several of its subsidiaries in August 2006 alleging an "egregious pattern of unlawful and unfair business practices," and a "shocking panoply of corporate lawlessness, intimidation tactics, and retaliation against residents."

Five months prior, the *Guardian* published a three-part series of stories documenting claims by current and former CitiApartments tenants that they had been the victims of persistent, aggressive attempts to oust them from rent-controlled housing units. If such tenants vacate the apartments for whatever reason, CitiApartments can raise the rent on those units dramatically.

A recent report by the Legislative Analyst's Office shows CitiApartments today owns nearly 300 properties here, which combined hold from 6,300 to 7,500 units and about 12,000 tenants.

Sup. Aaron Peskin, who sits on the committee with Sups. Gerardo Sandoval and Sophie Maxwell, said at the meeting that his office receives a complaint once a week or at least every 10 days about CitiApartments, a figure that has increased over the last three years.

"I don't recall ever hearing complaints about Trinity Properties in the city," Peskin said. "They own 6,000 units."

Daly pointed to a May 9 *New York Times* article that reported on the rising phenomenon of "predatory equity," in which private investment funds bankroll the acquisition of a large number of rent-controlled apartments in New York anticipating higher-than-usual vacancy rates. But tenant advocates say achieving such rates requires a concerted effort, either through offering one-time buyouts, finding nuances in the law that allow for an eviction, or harassing tenants until they grow exasperated and leave.

The significantly higher revenue generated from market-rate rental prices then enable building buyers there to repay the equity firms that gave them the huge loans to buy the properties in the first place. Daly wants to find out if CitiApartments is deploying a similar "business model" in San Francisco.

According to the *Times* piece, developers backed by private equity firms have purchased nearly 75,000 rent-controlled units over the last four years in New York. One company that bought a group of buildings in Queens subsequently filed around 1,000 cases against tenants in housing court during an 18-month period.

A lawyer for CitiApartments, Tara Condon, promised the committee members that the company would investigate the complaints made by tenants at the May 12 meeting. She added that the company increases tax revenue for the city when it improves the conditions and appearances of buildings it purchases. She also declared that the company makes local charitable contributions and has reached out to financially troubled tenants.

"We are a business, but we try to work with [the tenants,]" Condon said. "We want to make sure they can stay in their apartments."

One former tenant, Donna O'Brien, testified that CitiApartments helped her and her husband find a more affordable apartment after the company bought a previous building she lived in at 516 Ellis St. last year. She said CitiApartments also paid for her moving expenses. "Quite honestly, CitiApartments has been very good to us." SFBG

# Behind the pack

## Can San Francisco regain its leadership role in making bicycles a safe and viable transportation option?




GUARDIAN ILLUSRATION BY DANNY HELLMAN

**By Steven T. Jones**
› steve@sfbg.com

There's a strange dichotomy facing bicycling in San Francisco, and it's spelled out in the San Francisco Municipal Transportation Agency's "2007 Citywide Bicycle Counts Report," which features a cover photo of Mayor Gavin Newsom and me pedaling up Market Street together on Bike to Work Day two years ago.

That photo, its context, and the information contained in the report tell the story of a city that at one time set the pace for facilitating bicycling as a viable alternative to the automobile. But that city has been passed up since then by cities such as Chicago, New York, Washington DC, Seattle, and Portland, Ore.

San Francisco still has a higher per-capita rate of bicycle use than any major city in the United States, and that number has been steadily rising in recent years, even as construction of new bike facilities has stalled. The report's survey found a 15 percent increase since the first official bicycle count was conducted in 2006.

"This increase is especially significant when viewed in light of the injunction against the City's Bicycle Plan. This injunction has stopped the City from installing any new bicycle facilities since June 2006. Despite a lack of improvement or additions to the City's bicycle route network, cycling use in San Francisco appears to be increasing," the report read.

It'll take at least another year for city officials to wrap up the environmental studies on the 56 proposed bike projects and get Judge Peter Busch to lift the injunction (see "Stationary biking," 5/16/07). But it's still an open question whether San Francisco's three-year hiatus will be followed by the rapid installation of new bike lanes and other facilities.

City officials express confidence, and there are some hopeful signs. Newsom has been focused on environmental initiatives, the MTA has beefed up its bike staff from six full-time slots to nine, advocacy groups like San Francisco Bicycle Coalition are at the peak of their numbers and influence, and all involved say promoting bicycling is a cheap, effective way of reducing greenhouse gas emissions, air pollution, and traffic congestion.

"I'd be very surprised if, within six months after the injunction being lifted, we don't see a record number of bike lanes striped," said MTA spokesperson Judson True.

Yet there are still political barriers to overcome in a city where cars are the dominant transportation option — and the first barrier is Mayor Newsom. He has yet to show a willingness to back his green rhetoric with policies that actually take space *from* cars, which many of the bike lane projects will entail.

"I think we have seen this mayor talk big on some environmental problems, but I've been disappointed that on transportation, that thinking hasn't been turned into action yet," said SFBC executive director Leah Shahum, whom Newsom appointed to the MTA board but then removed earlier this year before her term expired, a sign of the complex and largely adversarial relationship between the mayor and bicyclists.

Newsom has been able to avoid tough decisions on bikes and cars for the past two years because of the injunction and the wait for Muni and traffic congestion studies, which are being released throughout 2008. But that's about to change with the court's ban on new bike projects slated to end next year. So will Newsom, who may be running for governor at the time, be willing to make controversial decisions that back up all his green talk? It's an open question.

The common denominator in all the cities that have pedaled past San Francisco in recent years is that they've had strong mayors who have embraced cycling and partnered with bike advocates to change the rules of the road, often contracting them to work directly on projects.

"We're poised for it, but will we act on it?" Shahum said of the potential for a bike boom in San Francisco. "It's going to be a real test next summer and I think the mayor's role is crucial."

### THE GREEN BUG

Like many big city mayors, Newsom has become enamored of all things green at the same time that he's trying to manage an overtaxed transportation system. He is pushing for Muni improvements and has voiced support for congestion pricing initiatives that could make driving a car more expensive.

"This trend of big city mayors focused on transportation to deal with environmental problems is spreading, and I think Newsom has caught that bug," Shahum said.

SFBC and other groups have been meeting regularly with Wade Crowfoot, the mayor's new director of climate change initiatives, to push the bike plan work forward, create an aggressive implementation strategy, and craft new initiatives like the recently unveiled "Healthways" proposal to close down the Embarcadero to cars on summer Sunday mornings, an idea borrowed from Bogotá, Colombia.

It's a sea change from that ride I took with Newsom two years ago, three days after he vetoed Healthy Saturdays, which would have created another day of car-free roads in Golden Gate Park. He labeled the bike advocates as "divisive," and told me his veto decision was influenced by "people in the neighborhoods who just came out in force in ways that, frankly, I didn't expect."

Those feelings, held by the half of San Franciscans who use a car as their primary mode of transportation, haven't gone away. Newsom's advisers and the MTA staffers working on the Bike Plan acknowledge the political challenges in completing the bike network, which advocates say is an important prerequisite for convincing more people that cycling is a safe, attractive option.

I asked Oliver Gajda, who is leading the MTA's bike team, whether the 56 projects he's now working on would be queued up and ready to build once the injunction is lifted. While the technical work will be done, he said that most projects still will require lots of community meetings and negotiations.

"Some of the projects will take a couple years of work with the community, and some will take less," Gajda said. "When you discuss the potential of removing lanes or parking spots, there are lots of different interests in San Francisco that have concerns."

That's where the rubber meets the road. Yes, everyone wants to see more cycling in San Francisco — Newsom two years ago even set the goal of 10 percent of all vehicle trips being made by bicycle by 2010, a goal that nobody interviewed for this article thinks the city will meet — but is the city willing to take space from cars?

"The public priorities are already correct, but we need political leadership to implement those priorities even when there's opposition," said Dave Snyder, transportation policy director with the San Francisco Planning Urban Research Association.

Crowfoot said Newsom is committed to creating better alternatives to the automobile.

"The mayor is fully supportive of expanding the bike network and that will involve tradeoffs," Crowfoot said, acknowledging that some projects involve losing lanes or parking spaces to close the bike network's most dangerous gaps. "To the extent that the bike network continues to be a patchwork, people won't get on bikes."

But the mayor also has been fully supportive of the Transit Effectiveness Project's proposal to reform Muni, even though he recently suggested opposition to proposed parking fine increases might mean that some TEP proposals need to be scaled back.

Skeptics also note that Newsom removed Shahum from the MTA and has appointed no one else with connections to the bicycling community since then, even though that body has sweeping new authority under last year's Proposition A to implement the bike plan and make decisions about which transportation modes get priority and funding.

"I'm pushing for that, and we'll see what happens," Crowfoot said

CONTINUES ON PAGE 16 ››

### BIKE TO WORK DAY, MAY 15

Biking is easier and more fun than many people realize, so Bike to Work Day is the perfect excuse to try it on for size. There will be energizer stations all over town for goodies and encouragement, and lots of fellow cyclists on the road for moral support, including group rides leaving 11 different neighborhoods at 7:30 a.m. After work, swing by the SFBC's Bike Away from Work party from 6–10 p.m. at the Rickshaw Stop, 155 Fell St. For more details, visit http://www.sfbike.org/



**This photo of Mayor Gavin Newsom (left) being interviewed by the *Guardian* during Bike to Work Day in 2006 is on the cover of the 2007 Citywide Bicycle Counts Report.**
PHOTO COURTESY OF SAN FRANCISCO MUNICIPAL TRANSPORTATION AGENCY

## Pack CONT»

of his efforts to get a complete bike network going during the Newsom administration's reign, acknowledging that, "the proof is in the pudding."

### ZERO-SUM GAME

San Francisco's strong bicycle advocacy culture, the creation of lots of new bike lanes between 2000 and 2004, and innovations like Critical Mass and the sharrow (a painted arrow on the road indicating where bikes should safely ride) made this city a leader in the bicycling movement.

Yet it is only in the last few years, when San Franciscans have been sidelined by the injunction, that the movement really gained mainstream political acceptance and begun to make inroads into the dominant car culture of the United States, slowly and belatedly following the lead of European cities like Amsterdam and Copenhagen.

"Interest in bike-friendly policies is surging, along with the growing number of adults who are riding more. Moreover, the movers and shakers of the biking scene are often smart, always passionate, and they believe strongly in what they are doing. Even when such groups are in the minority, they often enjoy significant political success, and they should never be discounted," J. Harry Wray, a political science professor from DePaul University in Chicago, argues in his new book *Pedal Power: The Quiet Rise of the Bicycle in American Public Life* (Paradigm, 2008).

Jeffrey Miller, executive director of Thunderhead Alliance, a national umbrella organization supporting regional bicycle advocacy groups, told us he's pleased with the movement's progress in recent years.

"There's been an awakening by the decision-makers in both government and businesses that bicycling and walking can solve a lot of the environmental problems we're facing," Miller said.

He cited Portland, Ore., Chicago, Seattle, Washington DC, and New York as the cities leading the way in prioritizing bicycling and creating systems that encourage the use of bikes, and said he was sad to see the setbacks in San Francisco.

"But advocates in each of those cities will say there's so much more work to be done," Miller said.

Most of that work centers on changing how drivers and planners think about cities, and especially with those who see the competition for space as a zero-sum game. Miller noted that it's good for motorists when more people are encouraged to opt for alternate forms of transportation.

"If you just get 10 to 20 percent of the drivers to use those other modes, it frees the freeways up for cars as well," Miller said. "I don't see why we go out of our way to favor cars over every other form of transportation."

Like many advocates, he said a strong and consistently supportive mayor is crucial to change the priorities in cities.

"We have an executive leader in Mayor Daley who believes strongly that the bicycle is a big part of the solution to our environmental problems," said Rob Sadowsky, director of the Chicagoland Bicycle Federation.

"We have an incredible partnership with the city," he said, noting that the organization often works directly on city contracts to create more bicycle facilities, something that happens in other bike-friendly cities like Portland and New York. But it doesn't happen much in San Francisco.

"There's a real sense that we've turned a critical corner and things that we're been fighting for, for years now, are in sight," said Paul Steely White, executive director of Transportation Alternatives in New York. "In the last year, there have been some significant policy advances."

Like Mayor Daley in Chicago, New York Mayor Michael Bloomberg has become a vocal advocate of green transportation alternatives and has been willing to stand firm against displaced drivers.

"Anything you give to cyclists is basically taken away from automobiles," White said, adding that New York officials "have not shied away from taking parking away, or even a lane on Ninth Avenue. And that shows how serious they are."

The problem isn't just San Francisco's, but California's as well. It is the state's decades-old California Environmental Quality Act that was used to stall the Bike Plan and make bike projects so cumbersome. Sadowsky said bike projects in Chicago are relatively easy to implement, with little in the way of hearings or environmental studies needed.

Oregon laws also helped make Portland a national leader, with a requirement that all new road construction include bike lanes, paid for with state funds. Yet here in the small, 49-mile square that is San Francisco, with ideal weather and a deeply ingrained bike community, many say the city could be on the verge of regaining its leadership role in the bicycle policy.

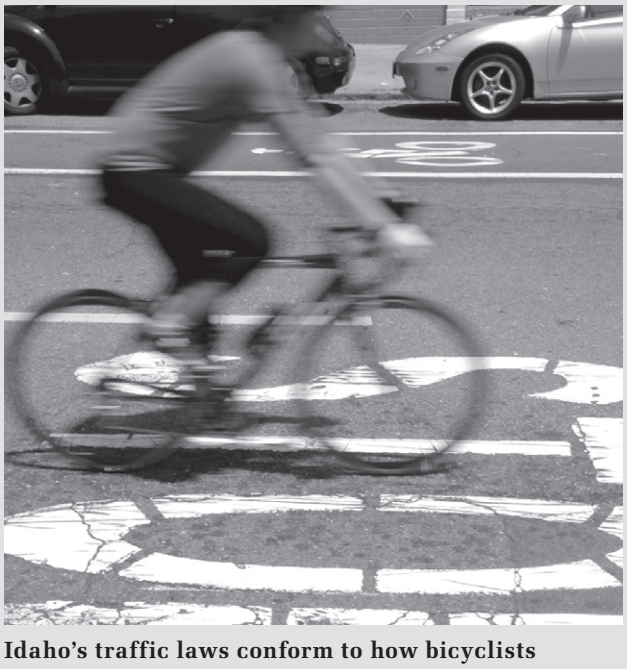
A poll conducted in November 2007 by David Binder Research found that 5 percent of residents use a bicycle as their main mode of transportation, and that 16 percent of San Franciscans ride a bike at least once a week. Even more encouraging is the fact that most reasons cited for not biking — not enough bike lanes or parking, bad roads, feeling threatened by cars — are all things that can be addressed by smart bike policies.

"If it's going to happen anywhere, it's going to happen in San Francisco — as far as making more bicycling a reality," Gajda told us. "I really feel like we're poised after the injunction to take it to the next level." SFBG

**GET INVOLVED**

The SFMTA has a series of upcoming workshops on the city's Bike Plan and network:
**Central Neighborhoods** May 21, 6–7:30 p.m., SoMa Recreation Center Auditorium, 270 Sixth St.
**Southeastern Neighborhoods** May 22, 6–7:30 p.m., Bayview Anna E. Warden Branch Library, 5075 Third St.
**Western Neighborhoods** June 3, 6–7:30 p.m., Sunset Recreation Center Auditorium, 2201 Lawton.
**Northern Neighborhoods** June 4, 6–7:30 p.m., Golden Gate Valley Branch Library, 1801 Green.

**DON'T STOP: LESSONS FROM IDAHO**



**Idaho's traffic laws conform to how bicyclists regularly ride.** | GUARDIAN PHOTO BY CHARLES RUSSO

In the two miles between my home and office in downtown Boise, there are five stop signs and 10 traffic lights. On a good day, I can make the journey without coming to a complete stop.

That doesn't happen in my car because, of course, I'm a law-abiding driver. Yet on my bicycle, it's possible for me to cruise through all five stop signs and effortlessly cruise right on through the downtown corridor without once touching my feet to the pavement.

And in Idaho, it's completely legal.

Although cycling commuters here often bemoan the city's ineffective bike lane system and criticize the lack of public bicycle parking, nary a word is spoken about the state's progressive bicycle traffic laws. Thanks to some forward-thinking state legislators a couple of decades ago, Idaho's bike laws are the envy of cyclists throughout the country.

The concept is a simple one that allows bicyclists to keep their momentum without ever taking the right-of-way from motorists: basically, stop signs are treated a yield signs, and stop lights as stop signs. Bicycles can legally blow through stop signs as long as it isn't another driver's turn. And at red lights, bicycles must stop, but can proceed if the intersection is clear

"There are lots of good reasons for it," said attorney Kurt Holzer, who specializes in bicycle accidents. Aside from the fact that a waiting cyclist won't trip a traffic light changing mechanism, Holzer said the laws are in place for safety reasons. "If you have a bike on the right side and a car wants to turn right, the law allows the bike through the intersection, through the area of conflict, so the biker can get out of the way."

Newcomers to Boise often muse that people are less defined by what they drive than what's hanging from their bike racks. Boise's mayor endorses the bicycle and is a regular bike commuter. Mayor Dave Bieter is often seen pedaling to City Hall on his red 1969 Schwinn Typhoon — the bike he got for his 10th birthday.

Rather than each faction exerting ownership over the pavement, cyclists should know and follow all the laws, while drivers should concede that bicycles are different from cars and should therefore be subject to different laws. Stopping at empty intersections is cumbersome for drivers and cyclists alike — but cyclists aren't likely to kill pedestrians with their carelessness.

By drawing a legal line in the sand between cars and bikes, allowing them different rules in the same environment, Idaho's bike laws ultimately foster a mutual respect between drivers and cyclists. In Boise it's common to see road signs instructing drivers and cyclists to "share the road." It may be common sense advice for cyclists, but to motorists, it's a subtle reminder that bigger shouldn't mean better. **(Rachael Daigle)**

*Rachael Daigle is a staff writer for* Boise Weekly.

## 10 THINGS BAY AREA CYCLISTS SHOULD KNOW

**1.** City Hall has a bike room. For a while I thought only a scant number of city employees rode to work because the racks out front are usually pretty barren. Then I came across a storage room in the basement, near the café, full of bikes. What an encouraging sight. It was opened a few years back by the Department of the Environment, which is tasked with many of the city's greening chores, and is available for all City Hall employees to park their rides safely inside.

**2.** More than 50 percent of San Francisco's greenhouse-gas emissions come from transportation. Despite this, 20 percent of San Francisco residents polled in November 2007 by David Binder Research said riding a bike did nothing to curb global warming. *Au contraire.* Bicycles emit zero greenhouse gases (although the rider emits some carbon monoxide from huffing and puffing). A car produces roughly 20 pounds of $CO_2$ for every gallon of gas burned. Gas stations in San Francisco sell about 953,000 gallons of fuel a day. At $4 a gallon, it would take about five months' of fill-ups to buy every San Franciscan a $750 bicycle — and that's a nice bike.

**3.** Someday when you're waiting for a BART train, take a good look at a system map. It has almost every East Bay bike trail detailed, and many of the trails connect BART stations with recreation areas. "There are a lot of great ways to get out to nature from BART," said BART board member Tom Radulovich.

**4.** BART is getting more bike-friendly. About 15 percent of the 580 trains now have removed seats to create special areas for bikes. (Look for the cars marked "Bicycle Priority Area.") Though some riders would like each train to have an entire car dedicated to bikes (Caltrain's approach), a BART spokesperson told me that it would be difficult because cars are added and dropped throughout the day to handle fluctuating ridership. Soon more stations will be outfitted with bike lockers, for rent at a couple of pennies an hour with a BikeLink pass (for information, go to www.bikelink.org). Later this year, the Embarcadero Station will be getting an entire storage room (like City Hall's, and again, partially funded by the Dept. of the Environment.)

**5.** One BART oddity: That groove running beside the stairs at the 16th and Mission station is to wheel your bike up and down rather than carrying it. Who knew? Not me. It's a pilot project, so if you use it and like it, let BART know by calling (415) 989-2278 and the transit agency might install some more.

**6.** A San Francisco Bicycle Coalition (www.sfbike.org) membership provides mad discounts, and not just at bike shops. Get 10 percent off at Rainbow Grocery and 50 cents off beers at Hole in the Wall — and that's just the beginning.

**7.** Make sure you write down your bike's serial number so it's easier for the cops to track your ride if it gets ripped off (see "Chasing My Stolen Bicycle," 2/13/07, for more on bike theft in San Francisco). How do you find these magic digits? Flip your bike over and copy the number stamped on the bottom bracket where the pedals go through the frame.

**8.** Distant lands like Larkspur, Mill Valley, and Muir Woods are all much closer when you mix the bike with the boat. Marin has an amazing network of bike paths, and the Marin Bicycle Coalition (www.marinbike.org) has a map that one-ups San Francisco's. (It shows the direction of the hills, not just the grade.) And ... the ferries have bars.

**9.** DIY is the way forward. The three-class series at Box Dog Bikes (www.boxdogbikes.com), which covers flats, replacing cables, and truing wheels, is cheap and goes into enough depth that I no longer feel like there are certain parts of my bike I'm not supposed to touch with an Allen wrench. Follow it up with a membership to the Bike Kitchen (www.bikekitchen.org), a DIY shop with tools, parts, and people on hand to help you tune your spokes. It also regularly hosts "WTF" nights for girls, queers, and transpeople.

**10.** Need to know how to find the bike lanes and avoid the hills? Get one of those great bike maps (available at City Hall and at bike shops) when you join the SF Bike Coalition through a free download at www.sfbike.org/download/map.pdf. You can also pick them up at the energizer stations all over town on Bike to Work Day. It will help you find the best routes and navigate groovy spots like the Wiggle, which is the best route from mid-Market Street to Golden Gate Park. If you look along the sides of the streets, you'll even see the green bike route signs that say "Wiggle." If you get lost, just look for a bike lane, which are well-marked all over town. Or follow all the other bikers. **(Amanda Witherell)**

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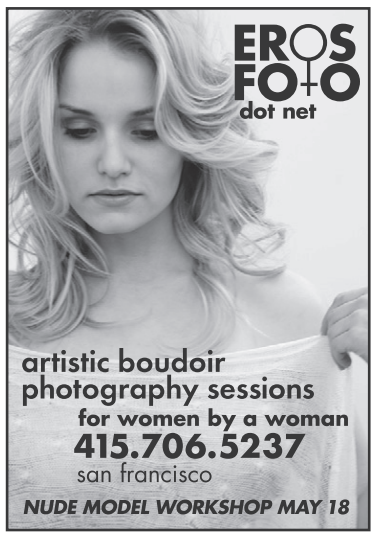
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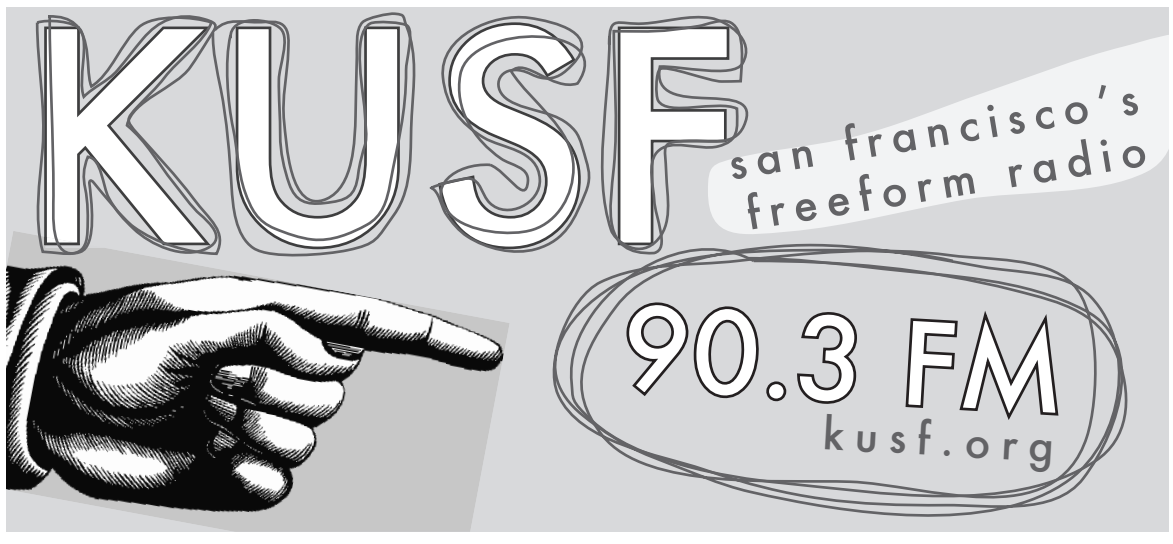



















# The Internet dystopia

**By Annalee Newitz**
› annalee@techsploitation.com

**TECHSPLOITATION** A couple of weeks ago I went to the annual Maker Faire in San Mateo, an event where people from all over the world gather for a giant DIY technology show-and-tell extravaganza. There are robots, kinetic sculptures, rockets, remote-controlled battleship contests, music-controlled light shows, home electronics kits, ill-advised science experiments (like the Mentos–Diet Coke explosions), and even a barn full of people who make their own clothing, pillows, bags, and more. Basically, it's a weekend celebration of how human freedom combined with technology creates a pleasing but cacophonous symphony of coolness.

And yet the Maker Faire takes place against a backdrop of increasing constraints on our freedom to innovate with technology, as Oxford University researcher Jonathan Zittrain points out in his latest book, *The Future of the Internet and How to Stop It* (Yale University Press). After spending several years investigating the social and political rules that govern the Internet — and spearheading the Net censorship tracking project OpenNet Initiative — Zittrain looks back on the Net's development and predicts a dystopian future. What's chilling is that his dystopia is already coming to pass.

Zittrain traces the Net's history through three phases. Initially it was composed of what he calls "sterile" technologies: vast mainframes owned by IBM, which companies could rent time on. What made those technologies sterile is that nobody could experiment with them (except IBM), and therefore innovation related to them stagnated.

That's why the invention of the desktop PC and popularization of the Internet ushered in an era of unprecedented high-tech innovation. Zittrain calls these open-ended technologies "generative." Anybody can build other technologies that work with them. So, for example, people built Skype and the World Wide Web, both software technologies that sit on top of the basic network software infrastructure of the Internet. Similarly, anybody can build a program that runs on Windows.

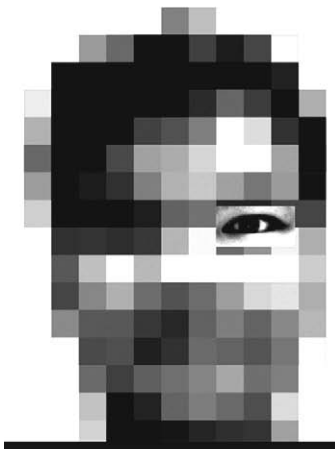
But Zittrain thinks we're seeing the end of the freewheeling Internet and PC era. He calls the technologies of today "tethered" technologies. Tethered technologies are items like iPhones or many brands of DVR — they're sterile to their owners, who aren't allowed to build software that runs on them. But they're generative to the companies that make them, in the sense that Comcast can update your DVR remotely, or Apple can brick your iPhone remotely if you try to do something naughty to it (like run your own software program on it).

In some ways, tethered technologies are worse than plain old sterile technologies. They allow for abuses undreamed of in the IBM mainframe era. For example, iPhone tethering could lead to law enforcement going to Apple and saying, "Please activate the microphone on this iPhone that we know is being carried by a suspect." The device turns into an instant bug, without all the fuss of following the suspect around or installing surveillance crap in her apartment. This isn't idle speculation, by the way. OnStar, the manufacturer of a car emergency system, was asked by law enforcement to activate the mics in certain cars using its system. It refused and went to court.

Zittrain's solution to the tethering problem is to encourage the existence of communities like the ones who participate in Maker Faire or who edit Wikipedia. These are people who work together to create open, untethered technologies and information repositories. They are the force that pushes back against companies that want to sterilize the Internet and turn it back into something that spits information at you, television-style. I think this is a good start, but there are a lot of problems with depending on communities of DIY enthusiasts to fix a system created by corporate juggernauts. As I mentioned in my column ("User-Generated Censorship," 4/30/08), you can't always depend on communities of users to do the right thing. In addition, companies can create an incredibly oppressive tethering regime while still allowing users to think they have control. Tune in next week, and I'll tell you how Zittrain's solution might lead to an even more dystopian future. SFBG

*Annalee Newitz <annalee@techsploitation.com> is a surly media nerd who thinks up dystopias in her spare time.*

Pixel Vision



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SFBG
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# Economic Club of San Francisco

A forum for reading and discussing books dealing with questions of political economy. Books/Subjects on the list for discussion for the dates listed are:

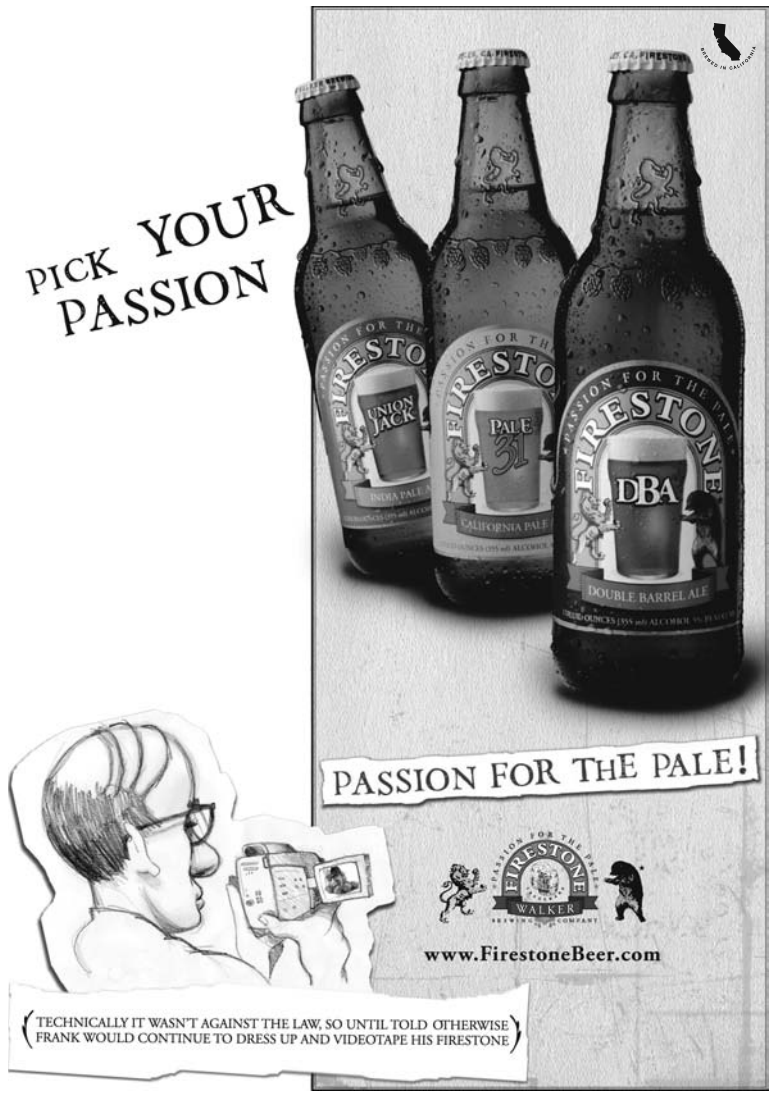
**"FIASCO" by Frank Portnoy**
**"The True Believer" by Eric Hoffer**
**"Undermining the Constitution" by Tom Norton**

Club Meetings are scheduled for:
Tuesday, June 3, 2008 7 - 10 pm
Tuesday, July 1, 2008 7 - 10 pm
Tuesday, August 5, 2008 7 - 10 pm

Persons interested in Economics are invited to attend

The Economic Club's meetings are held at the Clipper Room of the Chancellor Hotel
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San Franciso, CA 94102
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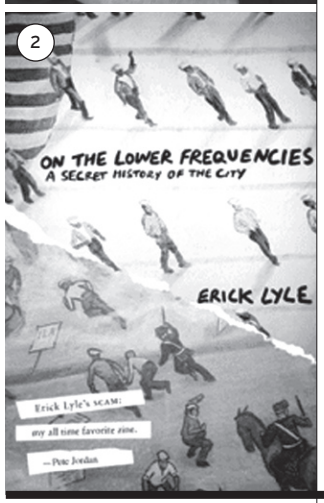
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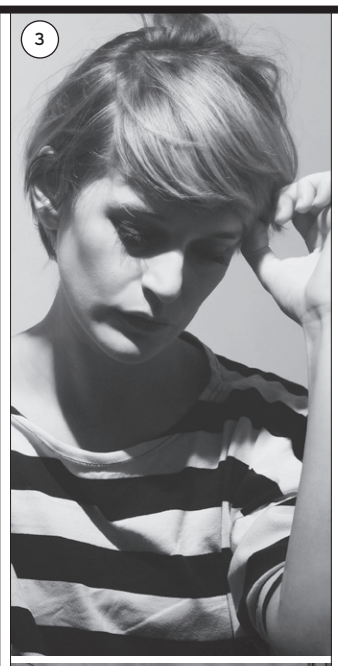
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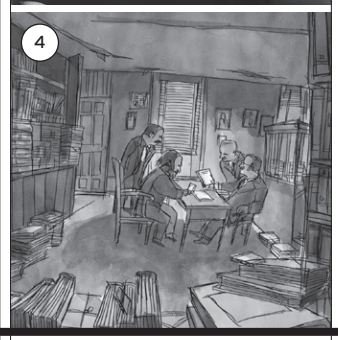
# GUARDIAN

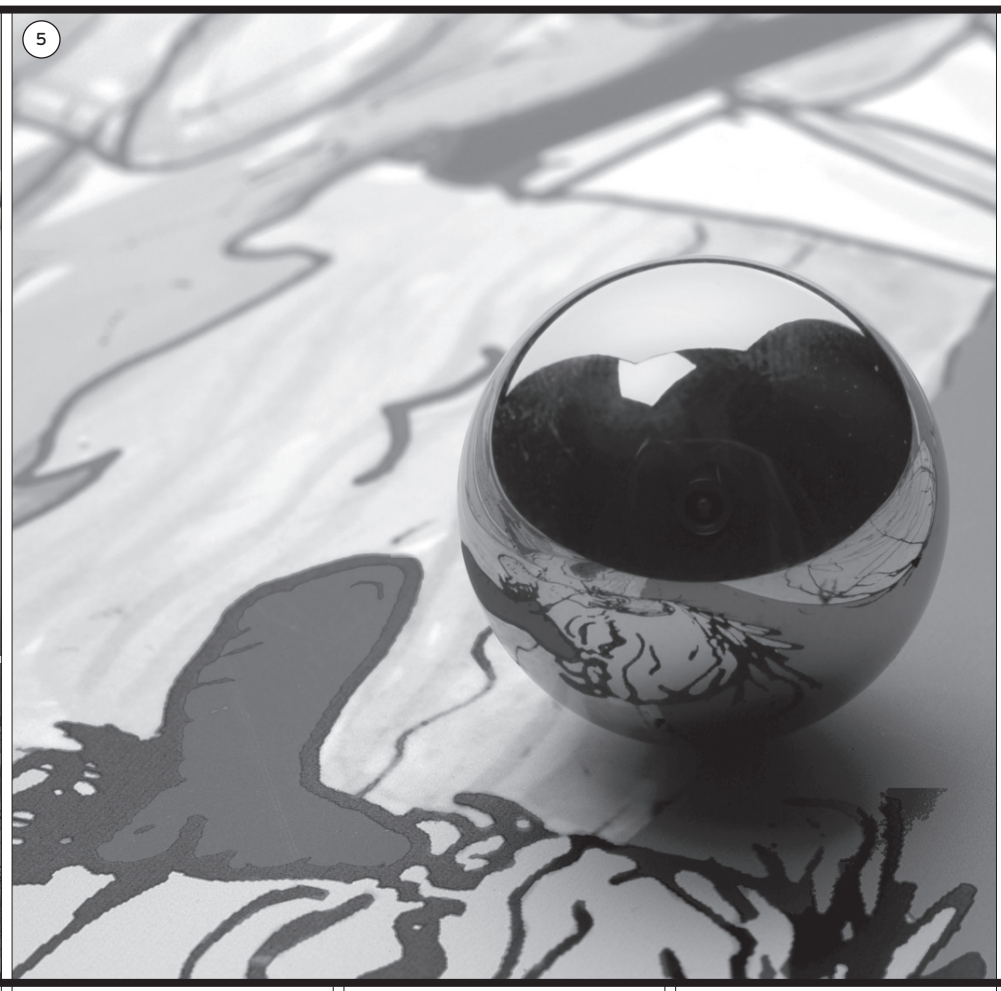
THE SAN FRANCISCO BAY GUARDIAN **PICKS**














MAY 14-20, 2008

## EPICENTER

**By Johnny Ray Huston**
› johnny@sfbg.com

If you've stumbled across Sy Loady's zines, you've seen horses, unicorns, and extinct creatures getting raunchy. If you've noticed Zara Thustra's art in galleries or on the walls of buildings, you've seen a painted extension of pointed pranks. And if you've read stories by Iggy Scam, a.k.a. Erick Lyle, you know that his storytelling captures the spirit of those artists and others while letting them — and himself — run free to give San Francisco what it deserves. The arrival of Lyle's long-awaited *On the Lower Frequencies: A Secret History of the City* (Soft Skull Press, 224 pages, $14.95) is sparking a party with food, art and music. No word as to whether doughnuts are on the menu.

Wed/14; dinner 6 p.m., music 9 p.m.; free
CounterPULSE
1310 Mission, SF
(415) 626-2060
www.counterpulse.org

## WEDNESDAY
MAY 14

### THEATER

***Beowulf: A Thousand Years of Baggage***
In perhaps the most wildly anticipated theatrical collaboration of the season, the Shotgun Players and experimentalist ensemble Banana Bag and Bodice present the classically volatile Viking tale of *Beowulf*, updated and reinterpreted as a modern rock opera. Fresh from their Fringe festival triumph *The Sewers*, the fearless BB and B return to the Bay to tackle the bloodiest epic ever responsible for creating collective midterm headache hysteria in high schools across the land. Replete with a live performance of a score written by the inimitable Dave Malloy, direction by Rod Hipskind, and Jason Craig as the beleaguered warrior king, *Beowulf: A Thousand Years of Baggage* is set to rock you. Like a *Hurrikan*. **(Nicole Gluckstern)**

Through June 15
8 p.m. (Sundays at 5 p.m.); $17–$25
Ashby Stage
1901 Ashby, Berk.
(510) 841-6500
www.shotgunplayers.org

### THEATER

***The Rosenbach Company***
The bustling, brightly multidimensional, watercolor cityscapes of cartoonist Ben Katchor are hardly undiscovered territory; he's a MacArthur Fellow ("genius" for short) whose graphic panels and picture-stories grace national magazines and fine art galleries. *The Rosenbach Company*, though, offers a small discovery in stage design: it's a pop musical that imagines the vintage 20th-century Philadelphia of an influential book collector and his brother, using Katchor's projected animations as the backdrop for a compact company of live singers and musicians. **(Dina Maccabee)**

8 p.m., $15–$22
Jewish Community Center of SF
3200 California, SF
(415) 292-1233
www.jccsf.org

## THURSDAY
MAY 15

### MUSIC

**Bad Plus**
To call Reid Anderson, Ethan Iverson, and Dave King simply a jazz group would understate their appreciation for all music. The Bad Plus have attempted to bridge the gap between daring jazz and popular music with measured reconstructions of Nirvana's "Smells like Team Spirit" and Tears for Fears' "Everybody Wants to Rule the World" that are filled with dramatic and uneasy note changes. On recent album *Prog* (Do the Math, 2007), original production "Physical Cities" floods listeners with emphatic staccato excerpts punctuated by tense silences. In concert, the trio are lively and improvisational — Iverson dryly discusses song origins during breaks, while a grinning King usually mixes in kid toys with his tenacious drumming style. **(Kevin Lee)**

With Doctor 3
7:30 p.m., $25–$56
Palace of Fine Arts
333 Lyon, SF
(866) 920-5299
www.palaceoffinearts.org

### EVENT

**Bike Away From Work Party**
Let's face it; riding a bike can get pretty tiring on the mountainous city streets, especially after a long day at work. But for those physically fit enough to make it to and from work on Bike to Work Day without immediately crashing on the couch, there's a celebration waiting at everyone's favorite bike-themed venue: the Rickshaw Stop. There's no cover charge, and once you're inside, the food's free too. Along with raffles and drinks, DJs Toph One and EmDee will entertain. The event organizers, the San Francisco Bike Coalition, know everyone will be exhausted, so it'll wrap up by 10 p.m. **(Alex Felsinger)**

6–10 p.m., free
Rickshaw Stop
155 Fell, SF
(415) 235-5718
www.rickshawstop.com

## FRIDAY
MAY 16

### MUSIC

**Stairwell Sisters**
The Bay Area's own sorority of sweet harmony, steel strings, and step dancing, the Stairwell Sisters are busy these days — not that the triple-threat (singer-songwriter-instrumentalist) musicians of the quintet are strangers to fancy footwork. The labor of promoting their third album of original and traditional old-timey tunes, *Get Off Your Money* (Yodel-Ay-Hee, 2008), has every reason to pay off once traditional music fans and appreciators of great songwriting catch wind of the Sisters' sweetly heartbreaking ballad "Cinderella" or the twangy, exhilarating, banjo-driven rendition of "Swing Low." **(Maccabee)**

8 p.m., $18.50
Freight and Salvage Coffee House
1111 Addison, Berk.
(510) 548-1761
www.thefreight.org


8


9


10


11


12

### MUSIC

**Murder by Death**
When Johnny Cash covered Nine Inch Nails' hit song "Hurt," Cash made the song his own with dry, deep vocals and quiet guitar, to the point that the original was only heard in the lyrics. On the other hand, Murder by Death — an alt-country group from Bloomington, Ind. — actually manages to create a hybrid: frontman Adam Turla often sounds like a young Cash, his lyrics touching on the morbid and unusual. The band members use electric cello and piano to accentuate their dark sound, which backs up an unrelenting lyrical focus on Satan, whiskey, and death. With a name ripped from a slapstick comedy, you wouldn't expect such a grim band. **(Felsinger)**

With Dios and Gasoline Heart
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

## SATURDAY
MAY 17

### EVENT

**SF Oysterfest**
The Web site for this event says that there's parking at a middle school and that kids under 14 get in free. If I had kids, there's no way I'd let them anywhere near Irish stouts, tasteful wines, and other copious amounts of alcohol. There's no way I'd allow them to experience the oyster's aphrodisiac qualities through the shuck and swallow competition. And no way in hell would I let them near those growlin' bagpiping punk-rockers, the Dropkick Murphys, who might incite sun-soaked, unsteady patrons to raise their frothy mugs and start a raucous mosh pit. I would be a responsible parent. My kids would watch the cooking demos to help with tonight's dinner. Then maybe I'd allow them to watch indie rocksters of the moment She and Him. **(Lee)**

With Dropkick Murphys and Juliette Lewis and the Licks
Also Sun/18 with She and Him and Mother Hips
Noon–7 p.m., $25
Great Meadow at Fort Mason
Laguna and Bay, SF
www.oreillysoysterfestival.com

"I'd rather live next door to a pimp or junkie than condo-dwelling yuppie scum."

### EVENT

**Mission Bazaar**
The thing I miss most about childhood summers in Turkey is the Istanbul bazaar: booths full of rugs, leather, and every conceivable designer knock-off; the sounds of haggling merchants competing with Tarkan's Europop; and constant offers of tea and cigarettes. After that, there's something sterile about walking into a boutique where a Regina Spektor CD plays on low and the saleswoman asks you, in hushed tones, if you're looking for something special. Mission Bazaar promises to back the consumption in chaos, with more than 100 artisans exhibiting their creations amid circus and dance acts, gypsy jazz, bellydance, spoken word, beatbox, choral ensembles, fashion shows, puppetry, and flamenco guitar. **(Ailene Sankur)**

Also Sun/18
10 a.m.–8 p.m., $5
Armory
1800 Mission, SF
(415) 435-7527
www.missionbazaar.com

### MUSIC/EVENT

**Golden**
Sometimes, the most memorable hip-hop moments aren't found onstage. Nor are they located in music videos or between the pages of old copies of the *Source*. Most likely, they were on your front stoop, doing something completely innocuous while the Fugees blared from your almost broken radio. You know, back in the day when you were convinced you and your high school boo were going to get married and you would one day rule a fashion empire. Dreams, fun, and music take center stage as DJ Zita and Dmadness break out their crates of hip-hop, soul, and reggae classics. **(Jamilah King)**

9 p.m., $5
Laszlo
2534 Mission, SF
(415) 401-0810
www.myspace.com/goldenlaszlo

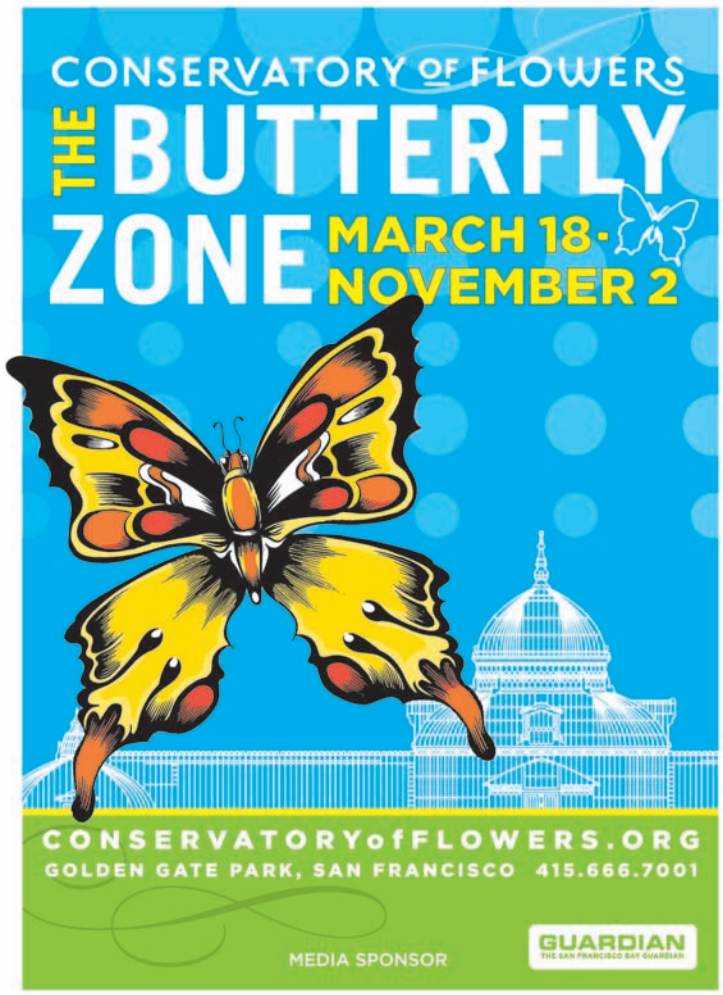
### VISUAL ART/ PERFORMANCE

**"Night Light: An Evening of Luminous Environments"**
The power of art to illuminate our lives — isn't that what it's all about? Well then, this collection, brought to you by the Climate Theater's visual arts and film curators, is bound to brighten your evening, Saturday evening, to be exact, when the entire building housing the Climate and Gallery Nine is converted into a luminous playpen by a select group of artists whose métier is light and electricity. In all, 22 discrete environments glow with illuminated sculptures, installations, projections, and performances from 18 participating artists, including intermedia performance company Double Vision. Music is provided by the Duke of Windsor. **(Robert Avila)**

CONTINUES ON PAGE 22 ››

**(1) Eric Lyle and (2) the cover of his book, *On the Lower Frequencies* (see "Epicenter"); (3) El Perro del Mar (see Sun/18); (4) Ben Katchor animation from *The Rosenbach Company* (see Wed/14); (5) detail of William T. Wiley's *Punball* (see Mon/19); (6) anonymous SF biker heads to the Bike Away from Work Party (see Thurs/15); (7) the DJs of Golden (see Sat/17); (8) the historic Armory building, home of Mission Bazaar (see Sat/17); (9) the crowd at SF Oysterfest (see Sat/17); (10) installation from "Night Light: An Evening of Luminous Environments" (see Sat/17); (11) Tim Fite (see Tues/20); (12) Bad Plus (see Thurs/15)**

"NIGHT LIGHT" PHOTO BY DOUBLE VISION/ANNE PEATTIE; BAD PLUS PHOTO BY MIKE DVORAK









**Murder by Death (see Fri/16)**
PHOTO BY GREG WHITAKER



**PICKS** CONT››

8 p.m.–midnight, $7–$10
Climate Theater and Gallery Nine
285 Ninth St., SF
www.climatetheater.com

## SUNDAY
MAY 18

### MUSIC

**El Perro del Mar**
Shuttered blinds, tear-stained pillows, piles of journals spilling over with lovesick confessionals, and a crate full of Burt Bacharach and Dusty Springfield records — such are the furnishings of Sarah Assbring's brokenhearted bedroom, if the exquisitely doleful chamber-pop and sighing flutter-folk of her El Perro del Mar alias is any indication. The Swedish singer-songwriter — blessed with a preternaturally fragile ghost-drift of a voice — revisits the teenage pop-melodramas of the early '60s but cloaks them in mists of melancholia, thanks to poignant juxtapositions of twinkling pianos and trilling flutes against tales of inconsolable sadness. Prepare to be quietly devastated. **(Todd Lavoie)**

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## MONDAY
MAY 19

### VISUAL ART

**"Punball: Only One Earth"**
I like pinball. I suspect I'll love *Punball*, William T. Wiley's update on the arcade classic. Wiley has refashioned a 1964 game by Gottlieb called *North Star* so that its eskimos and polar bears are accompanied by global-warming observations such as "The eye-scabs are melting." You can play *Punball* (which also features cameos by classic Wiley characters such as Mr. UnNatural and Buster Time) and *North Star* at a new show by the artist whom critic Jerry Saltz praised for his "very in-control out-of-controlness." Hilton Kramer once deemed Wiley a purveyor of "Dude Ranch Dada." Someone else has described him as a "kinder, gentler Ted Kaczynski." Since Columbus, Duchamp, and the *Mona Lisa* have all been fair game for Wiley, why should pinball be any different? As the man himself puts it, "One of art's great values is that it has no value." **(Huston)**

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## TUESDAY
MAY 20

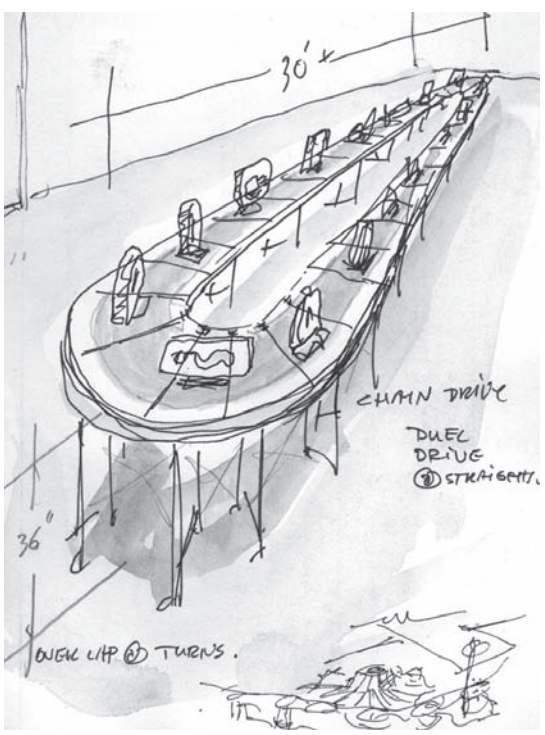
### MUSIC

**Tim Fite**
"Hey! There's mustard on your tittie! Wipe that mustard off your tittie! And while you're at it, go and buy you a jacket, down in douche-da-douche-da-Douchebag City," sings Tim Fite on the track "More Clothes," from his new album *Fair Ain't Fair* (Anti-). The disc is full of toe-tapping pop numbers that are at once moody and hilarious, satirically biting and spiritually uplifting. Lyrically, Fite doesn't pull any punches — if there's bullshit being perpetrated, the Brooklyn-via-Jersey singer is going to be the first, like *South Park*'s Kyle Broflovski, to stand up and declare "Shenanigans!" Musically, the album sounds like TV on the Radio's Tunde Adibimpe jamming with Tom Waits at a hip-hop open mic night. **(Duncan Scott Davidson)**

With Adam Green
8 p.m., $15
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

**LOCAL ARTIST**
Matt Gil
**TITLE** *Conceptual Sketch of Mechanized Conveyor* (2008)
**THE STORY** Gil's new show includes a series of new small-scale ceramic sculptures on a hand-constructed 22-foot oval-shaped mechanized conveyor. "The conveyor is an effortless way to see 360 degrees of each piece," he explains. "The entire tabletop of pallets moves at 1/2 RPM, which equals about five seconds of viewing per sculpture."
**BIO** Gil has been exhibiting his sculptures for the past 30 years in solo and group shows.
**SHOW** "Reel to Real," Thurs/15 through July 2 (opening reception Sat/17, 5–7 p.m.). Tues.–Fri., 10:30 a.m.–5:30 p.m.; Sat., 11 a.m.–5 p.m. Marx and Zavattero, 77 Geary, second floor, SF. (415) 627-9111, www.marxzav.com
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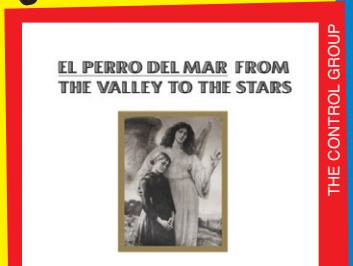
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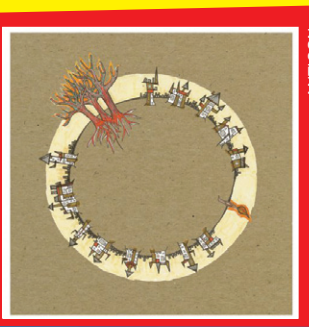
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# Driving reign

**GRAND THEFT AUTO IV**
Rockstar Games/Take-Two Interactive (XBOX360, PS3)




**GAMER** Since its April 29 release, more than 6 million copies of *Grand Theft Auto IV* have been purchased. While Take-Two Interactive is still taking contractor bids on Scrooge McDuck–style cash swimming pools, the gaming press has worked itself into a frenzy, bestowing five-star reviews and expostulating on how *GTA IV* will revolutionize gaming, culture, and possibly the world.

This hyperbole exemplifies gaming's innate pathologies. Since their inception, video games have been portrayed as the puerile inferior to other entertainment media, and game designers, players, and critics have long coveted a seat at the table alongside the realist novel and the feature film. When a game as ambitious as *GTA IV* is released, advocates are quick to frame it as the "future of the medium," a kind of messianic product that will show those old-media Luddites what they're missing.

*GTA IV* is not video Jesus. Still, by any reasonable standard, it's an incredible game, taking the hallowed legacy of the previous *GTA* games, striving to be bigger and better, and mostly succeeding. At this late date, weeks after its debut, describing it as "only" the next *Grand Theft Auto* game can seem like *very* faint praise. Then again, criticizing the game using the metric of its hype is like getting a Benz for your 16th birthday and complaining that you didn't get a Batmobile.

The *GTA* series is credited with inventing the "sandbox" game, which drops the player into a vast interactive world with little or no agenda. Complete latest in interactive storytelling. You play Niko Bellic, a veteran of Balkan strife who disembarks in Liberty City hoping to escape his past and embrace the American lifestyle his previously arrived cousin Roman has touted as luxuriant and easy. Of course, it is not, and Niko is inexorably drawn into the criminal underworld he tried to leave behind.

the missions that drive the story forward — or don't. Murder passersby until the police have to call in the National Guard — or don't. Furnished with the power of today's consoles, Rockstar Games has created a staggering sandbox, recreating New York City's five boroughs (and a miniaturized New Jersey) in such loving, exhaustive detail that it's hard to list all the coolness concisely. There's a working subway system, multiple hours of fake, satirical television — one could go on forever.

In addition to the huge strides the game makes in environmental design and artificial intelligence, it also delivers the

"Criticizing the game using the metric of its hype is like getting a Benz for your 16th birthday and complaining that you didn't get a Batmobile."

While it doesn't quite deliver the reinvention of the immigrant narrative parsed by some reviewers, the game provides an engrossing tale, full of three-dimensional characters (in both senses of the phrase), magnificent action sequences, and deft plot twists. The voice acting is superb and extensive; many conversations have alternate versions, expecting you to get killed and end up listening to them twice. The character animations — in a sense the game's other kind of acting — convincingly capture the most esoteric gestures, down to the shudder of a crime boss as a line of Colombia's finest explodes into his sinus.

The save system is still frustrating, and the prospect of replaying a long, violent confrontation after failing right at its end is often almost too much to bear. Despite *GTA IV*'s unfettered gameplay, the missions are still very conventional and leave little room for creative problem-solving. Sure, there are a number of red pill–blue pill dilemmas. But in a game that allows you as much freedom as *GTA*, having to stick to the plan in each attempt becomes annoying. The new multiplayer mode provides a panoply of game types, ranging from traditional death-match and racing modes to cops-and-robbers high jinks that exploit what's best about the game. Unfortunately the interface is confusing and finicky, and the online player-base seems to still be enmeshed in the game's vast single-player story.

*Grand Theft Auto IV* is not without its faults. It may not establish video games as a serious medium. But if you want to have 300-odd hours of fun, there's no better way to spend $60.
**(Ben Richardson)**

**THE MIX**

(1) Secret English Beat full set, Boom Boom Room

(2) The Korgi's "Everybody's Gotta Learn Sometime," via Justice

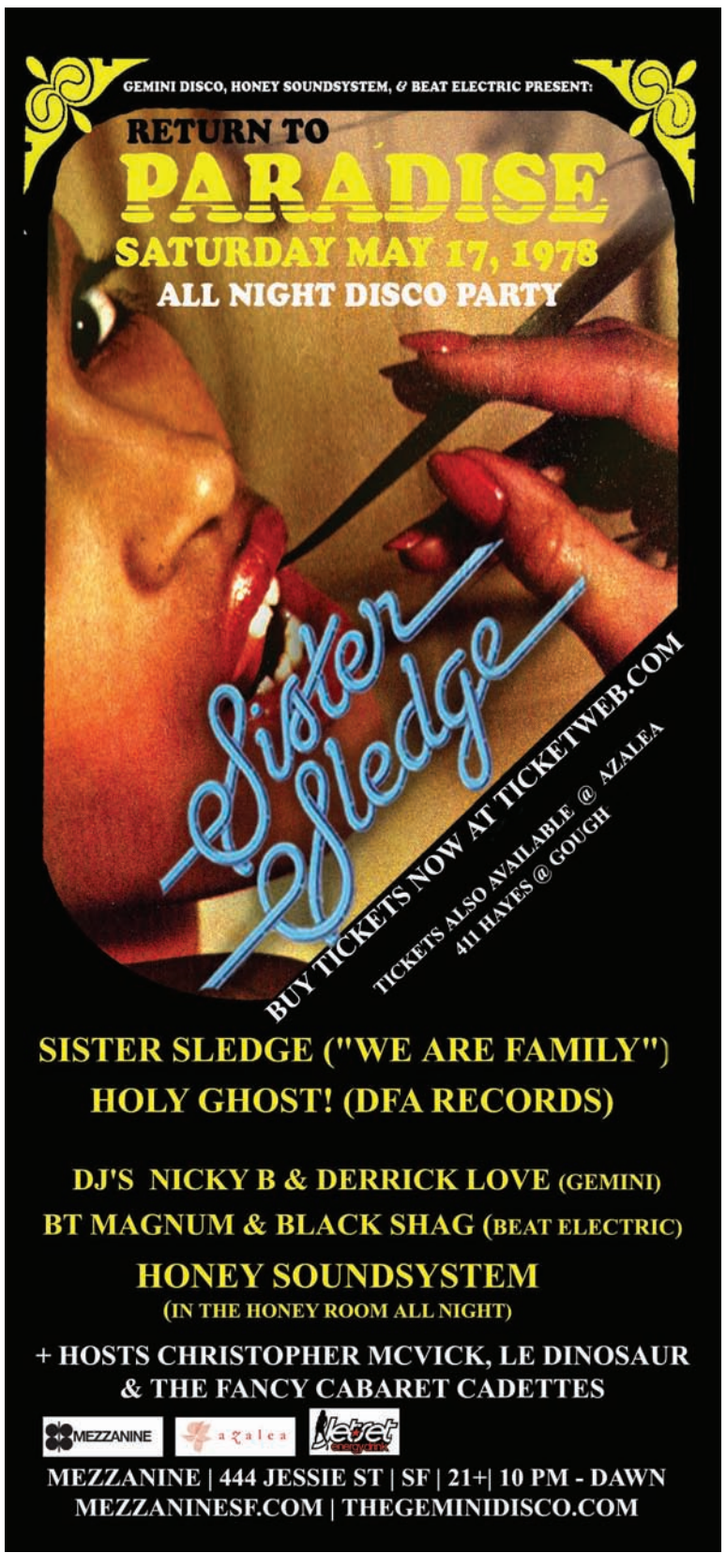
(3) House of Salad tossin' it up, Cookie Dough Monster Show, Metro

(4) Hiking around Armstrong Redwoods State Park, Russian River

(5) Boiling Suns' debut show, El Rio

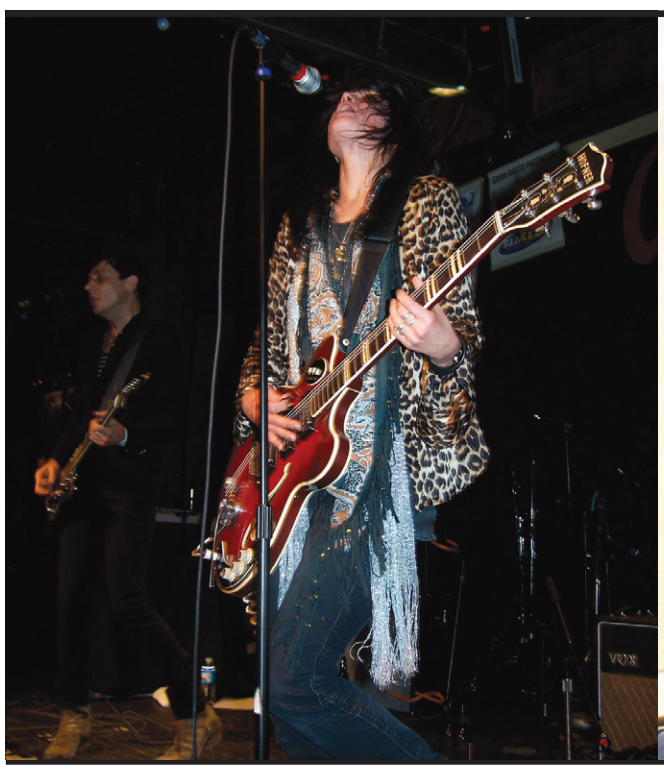

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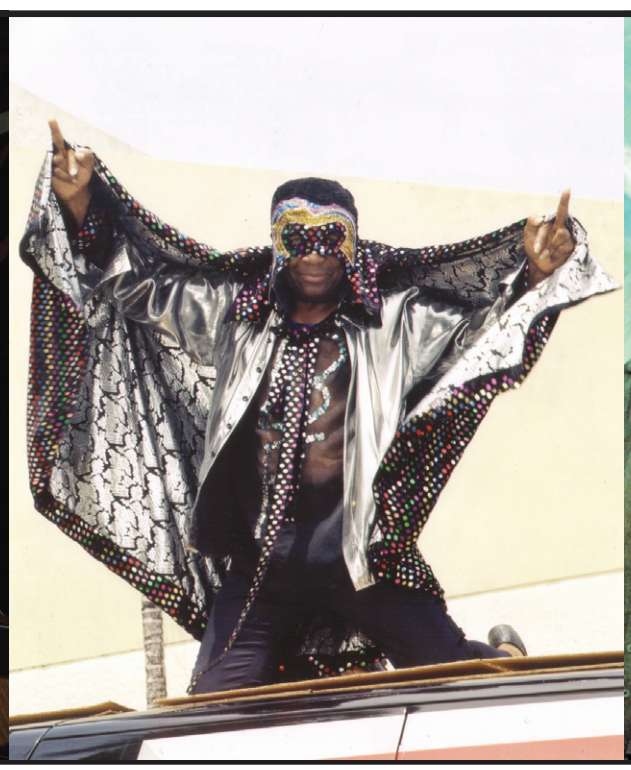

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# music







**Slay belles: the Kills (left) dared you to tear your eyes away at South by Southwest this spring — expect more of that intensity this week at Slim's. Also testing the resilience of your peepers: the OG of Oh-Geez, Blowfly (center), who appears at Bottom of the Hill. Meanwhile the Clinic (right) are here to kiss it and make it better at the Independent. *Do It!*** | KILLS PHOTO BY KIMBERLY CHUN

## Kills thrill

**By Kimberly Chun**
› Kimberly@sfbg.com

**SONIC REDUCER** "So ... what kind of drugs inspired the record?"



"What kind of *drugs*?" Allison Mosshart of the Kills has to puzzle only briefly over that question. "Mmm ... none. No, we didn't take any drugs when we were writing the record. None. No, ate a lot of kale, drank a lot of coffee, made cocktails if we were getting bored, but no ... "

Mosshart thinks I'm totally high. But I'm not: I'm just going ever so slightly deaf — thanks to all those Marshall stacks I've cozied up to over the years and those songs I can't stop cranking to 13. And it doesn't help that I'm feeling a wee bit hungover, and that the SF-UK phone connection this way-too-early Sunday morning is somewhat linty. So instead of hearing Mosshart sincerely explain that for the Kills' latest album, *Midnight Boom* (Domino), she and bandmate Jamie Hince "didn't listen to music, so we did things like read books, and watch documentaries, and cut out pictures from magazines, and type on typewriters, and take photographs, and do drawings," I semi-consciously absorb all of the above — as well as a tantalizing " ... and do drugs." This is your brain on too many sidecars and Sazeracs.

That's not Mosshart, though. "You know how when you're trapped in a building and you don't ever go outside for a long time?" she says of the CD's recording. "It's quite important that you don't eat like shit so you don't go mad."

Yet that inspired madness, the classic creative negativity of rock 'n' roll romanticism — the kind one might find in the nicotine rasps of Jennifer Herrema, hooked on the Stones as filtered through a jillion crappy boomboxes, or in the tattered valentines of *Berlin*-era Lou Reed, gloomed-out on jet-set trash — is just what the Kills seem to mainline. I witnessed as much at the sweaty, sizable hotbox of a Domino showcase at this year's South by Southwest fest, where the pair entered silently and quickly, noisily conjured the outta-hand spirits that most definitely *don't* virtuously devour kale or read good books. Hanging on to her mic stand like a lifeline in roiling waters, swaggering with a familiar rock pirate insouciance, and sporting big-cat spots like a lady who wanted less to drink from Keith Richards' "Loving Cup" than to be the Glitter Twin himself, Mosshart sang, swayed, and spat. Her eyes were hidden behind midnight bangs, as if daring you to gaze at anything else.

So the vocalist-guitarist's bare-faced honesty and earnest willingness to analyze the Kills' work comes as a refreshing surprise. For instance, of the press literature that accompanied *Midnight Boom*, which pointed to *Pizza Pizza Daddio*, a 1967 documentary about inner-city kids and their playground songs, she complains good-naturedly: "I wish I could rip that press release up because every time I do an interview, every 15 minutes someone brings up that same thing." Mosshart and Hince merely identified with the "simplicity" of the subject matter, saw its similarity to what they were doing, and liked the juxtaposition of "these seven-year-old girls singing with these huge smiles on their faces, and the songs are really dark. They're about murder and domestic violence and alcoholism."

More than anything, she says, they wanted a third album — which includes beats and additional production by Spank Rock producer Alex Epton — that "sounds like now. The other two records [2002's *Keep on Your Mean Side* and 2005's *No Wow* (both Domino)] are quite retro, y'know. The first one sounds a bit like a Velvet Underground record, and the second one sounds like a Suicide–Cabaret Voltaire kind of record."

So the Kills hunkered down at the Keyclub studio in Benton Harbor, Mich., far from the distractions of London where the twosome is based. After more than half a year and a getaway to Mexico, they came up with a clutch of songs they were satisfied with.

The scathing "Cheap and Cheerful" revolves around "just being honest with yourself and honest with other people despite hurting other people's feelings and sometimes making a real big mess of things," Mosshart offers. "But not quite burying your emotions for the good of everybody all the time. Otherwise you'll completely explode."

Most of the tunes were the pure product of collaboration. UK native Hince, whom the American-born Mosshart met in 2000, is "my best friend," she says. "He's kind of like the most perfect creative partner I've ever had. There are no rules in this band. It's not even a band — it's this thing, whatever we do."

It's something even tabloid attention — now that Hince has been linked to Kate Moss — can't tear apart. "It's a different world, isn't it?" Mosshart says, sounding subdued. "It's not my world, and it isn't really Jamie's world so ... it's nothing I, like, care too much about. I care about him being happy. That's about it."

Supermodels or no, the Kills will continue to stoke the flames of that chemistry. How do they work themselves into that state? "We just get nervous, y'know," Mosshart says modestly. "There are so many ideas and so few of us. When I'm onstage, I'm, in a way, daydreaming and trying not to think about anything that's really happening around me. Other than Jamie and not falling over." **SFBG**

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# That girl

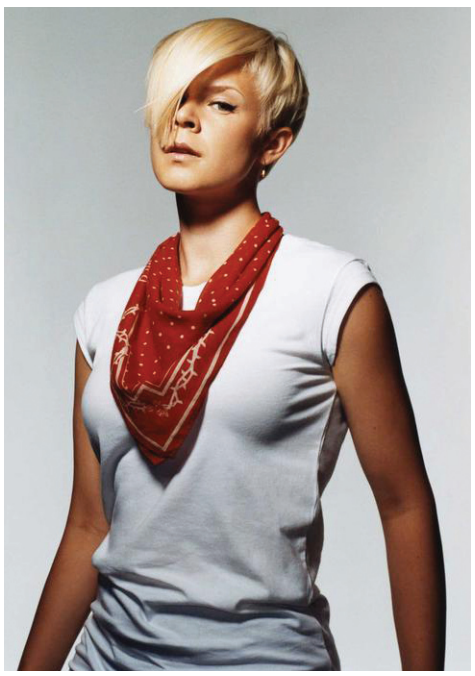
## Robyn rings the hell's bells of pop

**By Johnny Ray Huston**
>johnny@sfbg.com

The saga or psychodrama of Britney Spears mirrors the crash-and-burn George W. Bush era like a reflective toxic bio-dome. Robyn is that girl on the outside whose story is so vast and smart that it's been invisible to everyone hypnotized into suffering blackouts.

Back when the Swedish star first kicked her way onto an MTV that played music videos in the summer of 1997 (around when Bill Clinton became a horny lame duck), the writer-producer partly behind the perfectly calibrated beats of her semi-hit "Do You Know (What It Takes)" was none other Max Martin, the man about to bring a little ditty called "(Hit Me Baby) One More Time" to the ears of the world. Spears soon took that abuse victim's idea of first love to the top of the US pop charts, ushering out the Spice Girls' version of girl power in the process. As for Robyn, she wound up resonating on a different level.

While reviewing 1997's *Robyn Is Here* (RCA/Jive), I joked about a sub-coincidence: vocalists named Robyn and Robin S were both vying for success with tracks called "Show Me Love." Unlike me, the movie director Lukas Moodysson recognized dissent beneath the slick surfaces of Robyn's music: how else to explain his use of her "Show Me Love" as the signature (and in English-speaking countries, title) theme of perhaps the best teen film of the '90s, the 1998 girl's coming-out tale *Fucking Åmål*? Though Moodysson has since veered toward anti-commercial visions of degradation, he still recognizes a talented woman stuck in conservative surroundings: he recently liberated



**You're a selfish narcissistic psycho freaking bootlicking Nazi creep and you can't handle Robyn.**

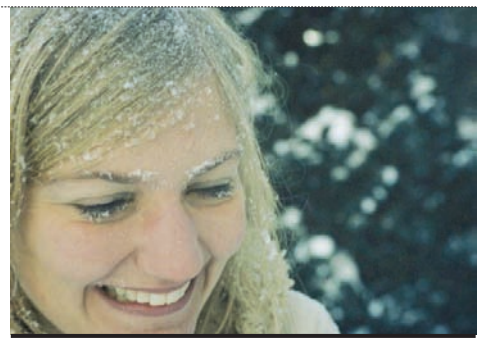
Jena Malone from Hollywood and indieland for the unseen and just-about-unknown 2006 movie *Container*.

As for Robyn, a decade after her debut, she's returning to America sharper than the Knife. The evidence is there on "Who's That Girl," a standout track from her new — to the US — album, *Robyn* (Interscope). Coproduced by Karin Dreijer Andersson and Olof Dreijer, the song has greater vitality and wit than the duo's own critic's-darling recordings as the Knife. After a Jacuzzi-set intro that parodies rap and R&B boasts via claims that Robyn taught moves to Bruce Lee, "Who's That Girl" kicks off the initial 2005 version of *Robyn* released on Robyn's boutique label, Konichiwa, in Sweden. The marketing wizards at Interscope have messed with that sequencing: through some additional tracks and a revised order, their version of *Robyn* seems out to position her as a blond MIA.

No matter. Regardless of how you shuffle recent songs by Robin Miriam Carlsson, her unpretentious humor, melodicism, and neurotic toughness remain upfront. With its casually careful cataloguing and then rejection of all the things that good girls do, "Who's That Girl" winds up containing more everyday wisdom than Spears' entire output. (Ironically, Spears' team turned to Robyn for a contribution to 2007's *Blackout* on Jive.) If that doesn't seem like much of an achievement, factor in that it's also twice as good as that old Madonna song called "Who's That Girl" and exactly the type of effervescent catchy tune that the Material Girl is no longer capable of writing, and you have a better idea of Robyn's talent. It's a talent that extends from string-laden stalker confessions ("Be Mine!") to statements of independence ("Handle Me," Chris Crocker's MySpace anthem for a spell earlier this year), staying honest all the while.

A decade since *Robyn Is Here*, more people in the States are wise enough to know that Sweden's honey-dripping groups and tough alliance of solo acts could fill an ark of the world's best pop music. Robyn is here again to prove it. **SFBG**

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**TO *ROMANCE*, TIMES TWO: THROUGH SWEDISH SNOWS WITH SALLY SHAPIRO**

In 2006, Sally Shapiro's album *Disco Romance* (Diskokaine) added a cooler shade of pale to the Nordic pop of Annie and a femme counterpoint to the boy's own space disco zone charted by Lindstrøm and others. Shapiro — not her real name — used an understated, happy-sad vocal approach to navigate the vast, austere Europop soundscapes created by songwriter Johan Agebjörn. Tracks such as "Find My Soul" and "Hold Me So Tight" shimmered with an eerie grace. Agebjörn cited specific warm strains of Italo disco as his inspiration, but a Shapiro song sounds just as home in the Swedish snow.

*Disco Romance* deservedly received a deluxe North American release on the Paper Bag label last fall, with three additional songs. This year it's getting the revision treatment through a pair of *Remix Romance* collections on the same label. The second one, which includes a mix by Europop touchstone Alexander Robotnick, is due next month. The first volume, out now, isn't as solid as the original recording, but has its unique charms. Annie's roommate Skatebard strips down one track, and the Cansecos' version of "Hold Me So Tight" is the best Saint Etienne track that Saint Etienne never recorded. The Junior Boys, whose glacial crooner's laments might be the masculine counterpart to the Shapiro sound, entreat the vocalist to speak instead of sing on "Jackie Junior." But the spoils go to Holy Fuck, whose take on "Find My Soul" magnifies the source material's already potent sense of lost-in-space loneliness. Who is Sally Shapiro, and where is Sally Shapiro? I don't know, but I like how she sounds on my stereo. **(Huston)**

www.johanagebjorn.info/sally.html,
www.myspace.com/shapirosally

**FLOWERS FOR KATHLEEN EDWARDS**

Being of so-called American Indian and African descent, I have never believed in borders. These imperial lines have only wreaked havoc and sealed our fate. Still, I'm always amused by just how much Canadian roots rockers seem to out amber-wave many Americana acts in the Lower 48. From the Band's part-Mohawk Robbie Robertson penning classic anthems about Southern history ("The Night They Drove Ole Dixie Down"), to Neil Young's prurient praise-songs, to my much-removed kinswoman "Pocahontas" and beyond, there's an outsider quality shared with my outlaw peoples, a sense of being on the margins that triggers keen lyrical and sonic focus. Add to this lineage Young's aspiring heiress, Kathleen Edwards: on tracks such as the barroom gothic "Goodnight, California," she certainly makes that skill plain.

Edwards has bubbled under since her 2003 debut *Failer* (Socan/Factor), widely celebrated by music cognoscenti with reliable ears. But her world-weary folkie moves reminded me of Lucinda Williams and other sepia-tone, anachronist comers of the period. With *Asking for Flowers* (Zoe/Rounder), her finest album to date, she has finally distinguished herself from much of alt-country's fringe-fetish ghetto . A cinematic sweep and fine Los Angeles sessioneering frame its road songs ("Buffalo") and polemical tales from the heartland ("Oil Man's War"). "O Canada" revisits themes



PHOTO BY VICTOR TAVARES

of drugs and mayhem from *Tonight's the Night* (Reprise, 1975), by Young and his famed, unvarnished backing band Crazy Horse. I reckon we'll be dancing round the ole maple this spring, crowing "B is for bullshit" from Edwards' "The Cheapest Key" as it abounds on the ever more absurd campaign trail. Other Edwards lyrics should be reserved for rocker girlfriends and women saddled with tired-ass boyfriends. "I've been on the road too long to sympathize / With what you think you're owed."

Nowhere is Edwards' inherited Great North gift of odd insight more evident than on the disc's best song: "I Make the Dough, You Get the Glory." One could almost see Ellen Burstyn's Alice singing, "You're cool and cred like Fogerty, I'm Elvis Presley in the '70s" to Kris Kristofferson in some meta-American vérité — that is, if much current US indie cinema wasn't vastly inferior to films like Sarah Polley's Oscar-nominated *Away from Her* (2006). Just as Polley kicked creative ass and Feist has been anointed the "New Joni" by worshipful black Atlantic male musicians, Edwards looks poised to be this year's sweetheart of the rodeo — although nowhere nearer to Music Row than before. Happy trails, gal. **(Kandia Crazy Horse)**

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# Big and getting Gigantour

## Fanning In Flames, drinking in Children of Bodom

**By Ben Richardson**
› a&eletters@sfbg.com



**In Flames continue to give metal mavens a sense of purpose.**
PHOTO BY OSKAR ROYALE

In a few days, a legion of heavy metal maniacs will throng the Event Center at San Jose State University for the third annual Gigantour. Created by Megadeth frontperson Dave Mustaine, the package consists of bands he has handpicked for their ability to deliver high-energy live sets to arena-size crowds. In addition to the venerable thrashers in Megadeth, the tour has included a number of the biggest names in both modern and classic metal such as Lamb of God, Anthrax, Overkill, and Opeth.

The 2008 incarnation of Gigantour has tapped Bay Area greats High on Fire, who seem to be playing in front of bigger audiences with each passing week, and given the youthful Arizonans in Job for a Cowboy their first taste of the big time. While American metal is robustly represented, Mustaine has also called on two European bands that are legendary in their own countries. Subsumed by the banner of Megadeth, Sweden's In Flames and Finland's Children of Bodom are holding down the kind of opening slots that have become unfamiliar to them, promoting new albums to each other's fans and trying to reach that ever-elusive next echelon of success.

In Flames guitarist Jesper Strömblad sounded weary but enthusiastic when reached by phone from Worcester, Mass., where he was preparing to play the first day of the New England Metal and Hardcore Festival, which included the entire Gigantour lineup on its initial night. The group was honored to join the outing, he said, adding, "Megadeth is one of my personal favorite bands."

In Flames was formed by Strömblad in 1990 in Gothenburg, Sweden, a university town that during the '90s hosted a profusion of melodic death metal, honed into a form so distinctive that it became known as the "Gothenburg sound." Typified by carefully composed neoclassical guitar harmonies, the style was popularized by bands such as At the Gates, Dark Tranquillity, and Soilwork (from nearby Helsingborg), but it reached a creative peak on In Flames' 1996 full-length, *The Jester Race* (Nuclear Blast).

In Flames' new *A Sense of Purpose* (Koch) hasn't lost the searing dual leads that define the group, and as Strömblad was right to point out, "You can hear a song from today's In Flames, or an old song — you can hear it's us." Creatively, however, the band has been caught in a downward spiral since 2002's *Reroute to Remain* (Nuclear Blast), which introduced clean singing, slower tempos, and hollow electronic textures into the band's repertoire. As Strömblad explained, "playing fast is not necessarily aggressive, or heavy. What we want to put in the music is big dynamics." Those musical contrasts are present, but accompanied by stark differences in quality between the outfit's modern and classic material.

While In Flames has evolved, Finnish outfit Children of Bodom has mostly stuck to its guns, churning out adrenaline-fueled speed-metal full of catchy neoclassical shredding on the keyboard and guitar. Founded in 1993 in Helsinki, the band takes its name from Lake Bodom, a small body of water in the city's suburbs that was host to the country's most infamous triple murder, which claimed the lives of three teenagers on a camping trip in 1960.

The group's frontperson, Alexi Laiho, is a veritable guitar hero, in addition to being an unrepentant party animal. Finally reached by phone in Baltimore after an initial hangover-thwarted attempt, he insisted that Children of Bodom's daunting technicality was a natural outgrowth of his songwriting, rather than an attempt to show off. The band's greatest strength is clear when Laiho and keyboardist Janne Wirman chase each other up and down the scales, and Children of Bodom, at its best, sounds like a demented, amplified string quartet. No surprise, then, when Laiho mentioned the artist the combo listened to for inspiration when recording its groundbreaking early albums: "Mozart."

Children of Bodom's new *Blooddrunk* (Spinefarm) certainly cites the ax-master's love of booze and is a more memorable effort than 2005's *Are You Dead Yet?* (Spinefarm). The solos are as incendiary as ever, and the band's embrace of progressive-rock tendencies has yet to blunt the Vivaldi-style virtuosity of its songs.

Speaking with two bands that have ascended to the metal mountaintop and gotten a look at the downward slope on the other side, it seemed important to ask if this new period of prosperity, exemplified by Gigantour, had a catch. After all, metal has fallen on hard times before, even when it seemed poised to conquer the world for good.

Surprisingly, Strömblad and Laiho provided nearly identical answers. "You always see different styles [of metal]," said the In Flames guitarist. "The genre of metal will always be popular. The different styles can grow big for a while and then go away." Laiho concurred: "Because the metal scene is so big and wide, and has different categories, it's never going to implode on itself. It's always going to be evolving." As long as people in Sweden, Finland, and America are willing to forge the next In Flames or Children of Bodom, these two six-string titans will be proven right. **SFBG**

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**DIZZEE RASCAL**
**Maths + English**
(Definitive Jux)

Six months after Dizzee Rascal's nominal label, XL Recordings, unceremoniously earmarked *Maths + English* as a digital download–only in the States — while putting out a proper CD in his native United Kingdom — Definitive Jux stepped in to give it the physical release it deserves. This new edition — supplemented by three additional tracks including Def Jux fountainhead El-P's remix of Dizzee and UGK's "Where's Da G's" — burns with cranky aggression. "My hat is low, my trousers too ... But I don't care, 'cause I'm the shit," he sing-raps on "Suk My Dick." Even dirty rap club tracks like "Flex" sound tougher than the typical Spank Rock stupidity. Dizzee Rascal wittily twists his come-ons with sharp observations — pinpointing, for instance, the way sweat drips from pretty girls' eyebrows — that makes his songs dangerously alert.

Dizzee Rascal pops a lot of shit on *Maths + English*, but he's no London thug. In between chain-tugging street rhymes such as "Bubbles" and "Suk My Dick," he grapples with his neuroses on "Excuse Me Please" and "Paranoid." "Laying in my bed, I'm a nervous wreck / And I wind myself up until I'm vexed / I keep telling myself that they're out to get me," he raps on "Paranoid." Four years after his Mercury Prize–winning debut *Boy in da Corner* (Matador, 2004), Dizzee Rascal may be a big dog spitting grown-man shit, yet he's still meditating nervously on the world around him. **(Mosi Reeves)**

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**SCUBA**
**A Mutual Antipathy**
(Hotflush)

Electronic music excels most when it catches the listener off-guard. Albums like Portishead's *Dummy* (Polygram, 1994), Goldie's *Timeless* (Sony, 1995), or Moodymann's *Silent Introduction* (Planet E, 1997) are iconic because they simultaneously embody a genre and shatter its conventions. In the past two years, dubstep, a subsonic, bass-infused, UK grime and garage hybrid, has grown in popularity — and its sound has solidified into standard formulas: slow, dark, and wobbly or hyper, synth-heavy, and percussive. It's the genre's more unconventional producers, such as Burial or Boxcutter, who have garnered critical acclaim and broadened the style's fan base.

Similarly, London's Paul Rose, who released plates as Scuba since 2005 and oversees operations at Hoflush Recordings, shuns dubstep's rigid formulas in favor of delicate, paranoid futurist electronic portraits. Like Agent Deckard's space car trolling *Blade Runner*'s bleak urban landscape, Rose takes us into *A Mutual Antipathy*'s shadowy metropolis, where songs like "Hard Boiled" flicker with modulated riffs and steam-pipe air blasts as rhythm. Elsewhere, the rattling industrial drum arrangements of "Ruptured" are offset by moody, rhythmless patches that arc like a sunset into oncoming night.

Album closer "Suck" is a dramatic denouement building from a simple, driving bass and drum throb into full-blown melodic rebellion. The song represents *A Mutual Antipathy*'s risky guise: a sometimes gothic, introspective recording that sounds more like mid-1990s electronica than a frantic London bass banger. It's an approach that should keep listeners sufficiently unprepared for Rose's elegant dubstep diversions. **(Tomas Palermo)**




**DEVASTATIONS**
**Yes, U**
(Beggars Banquet)

*Yes, U*, the third release from Aussie expats Devastations, finds the trio hammering out dangerously romantic after-hours disclosures and sheet-metal melodies from their newly adopted home of Berlin, and the change of venue feels like a perfect fit for the decadent dandies' atmospheric noise-cabaret. The city's avant-garde history can be felt throughout the disc: Kurt Weill's brooding balladry, David Bowie's late-1970s spine-tingling, minimalist pop, and the hushed intensity of later-period Einstürzende Neubauten each inform these 10 songs, resulting in a listening experience best suited for full submersion, preferably in a darkened room.

Carefully constructed sonic architecture is the Devastations' specialty, as demonstrated by opener "Black Ice," a slinky, sparse, billowing ballet powered by a percolating synth pattern but set adrift by a ghost-funk falsetto from guitarist Tom Carlyon. Elsewhere, "The Pest" finds Carlyon invoking Jarvis Cocker's eardrum-penetrating intimations, particularly in his world-weary admission — "I'm so interested in life" — which happens over a throbbing, low-end pulse worthy of Suicide. Even moments of mayhem display a tightly crafted structure: "Rosa," a bone-shattering showcase for the band's other songwriter, bassist Conrad Standish, succeeds so terrifyingly because of its unhurried, descent into chaos. Hopeless romantics will take great comfort in "The Face of Love," a graceful piano waltz recalling Nick Cave and the Bad Seeds' more contemplative moments, while soundscape enthusiasts will revel in the squelchy-synth showdown of "Misericordia." By turns menacing, unsettling, and utterly swoonable, *Yes, U* is as dirtily elegant as its ever-evocative birthplace. **(Todd Lavoie)**

**HELOISE AND THE SAVOIR FAIRE Trash, Rats and Microphones** (Simian/Yep Roc)

Like a tattered, beer-splattered mirrorball twirling away in the dankest underground shamehole, New York's Heloise and the Savoir Faire dirty up the disco on their debut, *Trash, Rats and Microphones*, a strutting, catwalking sass-off pulsing with deliciously downtown art-punk diva anthems. Fronted by vocal pyrotechnician Heloise Williams, the six-piece drags Gloria Gaynor and blazer-and-headband-era Duran Duran into the back alley, where they re-emerge as snarling, sneering fashionistas who prefer a little grit with their glamour. Angular guitar squawks and liquid bass lines power the manic thump of "Disco Heaven." "Canadian Changs," with its conga-and-cowbell tussle and faux symphonic flourishes, conjures pure Studio 54–style abandon, while the work-it-girl sleaze-rap of "Members Only" provides the disc's most inspired refrain: "Ooh, aah, members only / Jackets, nice asses, backstage passes." **(Todd Lavoie)**

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**Rawk the bangs: hardcore electro kids glitz up the dance floors of Blow Up and Frisco Disco. Somehow, they always find the camera.**

PHOTOS BY AVA MELEKSAH BERLIN



# Yo, bangerz

**By Marke B.**
› superego@sfbg.com

**SUPER EGO** Must the French rule everything? Is Justice revenge for "freedom fries"?

Anyone who's recently squeezed themselves into a sliced-up silver Lycra T-shirt, pushed down a pair of Day-Glo Cazals, baby-oiled their coke-spoon anklet charms, and hit the city's glitzier underground dance floors in the past year knows that the hardcore electro sound of Paris's laptops — *lahptoops?* — is everywhere they wanna be. So yeah, this shout-out to the trenchant trend is *late*, and the French are already being usurped by English, Aussie, and American glam-tech innovators. But I've got hungry drag queens at home to feed. Mama can't afford no glittery off-the-shoulder neon silk-screen slip dry-cleaning bills.

Also, it's taken a while for the scene to coalesce into something tangible, nightlifewise. "Electro" has always been a catch-all — as long as it emanates from adorably entangled circuitry, the genre's sound swings wildly from lowdown industrial grind to straight-up booty smack, vocoded howl to shuddering fwump to skittery blizzard of blips. It took French duo Justice, along with a slew of other big-name like-mindeds like MSTRKRFT and Simian Mobile Disco, to crystallize some of electro's recent, disparate past — amped-up electroclash guitars, nu-rave airhorn screech, Philly and Baltimore cybernetic cartoon sexuality, bubbly London champagne rave, and triple-filtered Daft Punk euro strip-down — into the rock-candy party sound still blowing out woofers all over town, launching a genuine style. At first dismissed as mere Daft Punk knockoffs, these earnest Ableton addicts have transformed electro into this house generation's gleaming hair metal, complete with fussy headbands, flashing tits, and on occasion, what my bf Hunky Beau terms "the most well-scrubbed mosh pits ever."

The scene is called banger — as in Ed Banger, Justice's Paris-based label. The sound? Warped arena rock grandeur ripped asunder by fuzzy needles, taut bass arpeggios, pounding 808s with cymbal-crash breakdowns (they're back!), dirty childlike vocals, and anarchic Prodigy posing to — cover your ears, discriminating queens — pop-rave 2 Unlimited keyboards. Banger kids arrive stripped of quotation marks (excessive goofy accessorizing and ironic retro bombast are out), fronting the tight sheen of perfect online shopping technique, 24-inch waists, Rockstar and rye on tap, wanton pantomimed sex, and a tang of American Apparel ennui. ("I'm on the club soda diet," a model confided matter-of-factly outside one bangin' banger club. "I need to go to the bathroom and meditate for a minute before I pass out.") If all this sounds more like "da club" then the club, well, that's the delicious line of tension bangers like to play against.

Banger style has even given rise, in Paris at least, to a dance craze (also back!) called tecktonik. Have you seen this shit? It's electroclash break dancing — a splash of rave liquid by way of circuit fan–twirling, coupled with random Adderall withdrawal jerks. "Tecktonik" is now a brand-name T-shirt and a haircut, of course.

The above may look iffy on paper, but it works — there's a blinding energy to the scene, and I'm held positively rapt by some local bangers. My next column will feature a few, as well as some young upstarts taking the bang into fidgety new directions. Let's riot. SFBG

MORE AT SFBG.COM

**Noise blog: Tecktonik vids, banger parties, and banger DJ mixes**

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JAKOB DYLAN

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## Allen Oldies Band

**PREVIEW** The Allen Oldies Band delivers a reckless tornado of classic hits, a retro dance party of Sham-tastic proportions. But don't make the mistake of considering this Austin, Texas, ensemble a mere cover band. The Oldies have amassed a cult following built on the strength of a talented group of classic session players, sprinkled with a heavy dose of punk-pit sensibility. They have punctuated the beginning of South by Southwest in their hometown with an infamous 9:30 a.m. breakfast shindig replete with French maids serving jalapeño pancakes. They will play literally anywhere — but they will not play just anything. From "Wooly Bully" to "It's Not Unusual," the Oldies are resolute in their mission to bring the dance tunes of yesteryear to your doorstep.

Allen Hill dreamed up this raucous, plaid-blazer-clad army of fun. Hill is a bit of a musical raconteur, a de facto spokesperson for the retro Austin scene who fronts his own combo with feverish enthusiasm and wisecracks. Wearing a tuxedo and tennis shoes, Hill rushes from one end of the stage to the other, employing a tongue-in-cheek goofiness with the group and the audience, recalling Louis Prima at his best. Always looking to spread the message of party rock, the Oldies are no strangers to either the wedding or corporate event circuit — please book three months in advance — and have played backing ensemble to the likes of Chuck Berry and Archie Bell. Lest their paying gigs sound too staid, the Oldies have the indie cred of a live WMFU album, *Live and Delirious* (Freedom, 2006). While their trips outside the Lone Star State are not as frequent as their fans would like, they are finally set to grace our fair city with a dose of hyperactive twistin' tunes. **(Kate Izquierdo)**

**ALLEN OLDIES BAND** With the Barbary Coasters. Fri/16, 9:30 p.m., $6

Hemlock Tavern, 1131 Polk, SF. (415) 923-0923, www.hemlocktavern.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Ian Ferguson, Laura Mojonnier, and Katherine Renz. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 20, for information on how to submit an item to listings.

## WEDNESDAY 14

### ROCK/BLUES/HIP-HOP

**Anderson Congress, Laughing Dead** Grant and Green. 9pm, free.
**Callow, Jack Conte, Toy Collectors, Bloody Wednesday** Fat City. 9pm, $10.
**Crowded House, Don McGlashan** Fillmore. 8pm, $45. Also Thurs/15.
**Ed Earley Band** Biscuits and Blues. 8 and 10pm, $15.
**Eisley, Myriad, Vedera** Great American Music Hall. 8pm, $15.
**Fleas + Lice, Mouth Sewn Shut, Inhaste, Stormcrow** Parkside. 8:30pm, $8.
**Fontanelle, Ruby Howl, Gilded Rooks** Hemlock Tavern. 9:30pm, $6.
**Magnus Hitch, Monsters are not Myths** Red Devil Lounge. 8pm, $10.
**Phil Lesh and Friends** Warfield. 7pm, $45. Also Fri/15-Sun/18.
**Port O'Brien, Someone Still Loves You Boris Yeltsin, Girls** Rickshaw Stop. 8pm, $12.
**Radar Bros, Le Switch, Petracovich** Bottom of the Hill. 9pm, $10.
**Ra Ra Riot, Little Ones** Cafe du Nord. 9:30pm, $12.
**Terry Savastano** Johnny Foley's. 9pm, free.
**South, Silver State, Ki: Theory, Johnny Lloyd Rollins** Independent. 8pm, $15.
**Static Mind-Fi, Sleepy Boy Moe, Railcars** Hotel Utah Saloon. 9pm, $6.
**Toy Soldiers, Buttercream Gang, Dead Westerns** Elbo Room. 9pm, $5.

#### BAY AREA

**Home Fries** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.
**Redwood City Blues Jam** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, free.
**Three Blind Mice** Starry Plough. 8pm, $5-7. "Berkeley Poetry Slam."

### JAZZ/NEW MUSIC

**Ben Mercato and the Mondo Combo** Top of the Mark. 7:30pm, $10.
**Charles Unger Experience** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
**Collective West Jazz Orchestra** Jazz at Pearl's. 8 and 10pm, $10.
**Gaucho, Mitch Marcus Session** Amnesia. 8pm, free.
**Stanton Moore Trio** Yoshi's SF. 8pm, $18; 10pm, $14.
**Tin Cup Serenade** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

#### BAY AREA

**Batrhyme** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 7pm, free.
**Ben Graves Quartet** Jupiter. 8pm, free.

**Mikie Lee and Amber** Beckett's. 10pm, free.
**New Orleans All Stars** Yoshi's. 8pm, $20; 10pm, $12.

## FOLK/WORLD/COUNTRY

**Keiko Takamura, Melanie Keller, Haley Bailey, Jacopo de Nicola, Pato Milo** Rockit Room. 7:30pm, $7.
**Steve Taylor Ramirez** Plough and Stars. 9pm, free.

## BAY AREA

**"Balkan Folkdance"** Ashkenaz. 7:30pm.
**Michael Manring, Jean Baudin, Jeff Schmidt, Dave Grossman** Freight and Salvage Coffee House. 8pm, $19.50.
**Orquestra La Verdad** Shattuck Down Low. 8:30pm, $5-10.
**Wooden Indian Burial Ground, Professor Catface** Mama Buzz Café. 9pm, free.

## DANCE CLUBS

**Baobab** 10pm, $3. Salsa, reggaetón, and Afro-Cuban with DJ Walt Diggz.
**Bondage Playspace** Glas Kat. 9:30pm-2:30am, $5-7. Death disco, drrty pop, and go-go dancers.
**Booty Call** The BAR, 456 Castro; 626-7220. 9pm-2am, $1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
**Cathouse** Cat Club. 9:30pm-2am, $5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.
**Cat's Corner Swing Party** Savanna Jazz. 6:30pm-1:30am, $8. Dance lessons and live swing bands.
**Coo-Yah** Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
**DotCLUB** Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.
**Dynomite** Beauty Bar. 10pm-2am, free. Rock, disco, and glam with rotating DJs.
**Element Live Wednesdays** Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands.
**Escape** Cellar, 685 Sutter; 441-5678. 10pm-2am. Hip-hop, old-school, and R&B.
**Frat House** 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.
**Fresh Fruit** Sugar Lounge. 6pm-midnight, free. DJ Dwayne spins downtempo.
**House of Rock** Jet, 2348 Market; www.jetsf.com. 9pm, free. Rock 'n' roll all night with DJ Mark Andrus.
**Indulgence** Harry Denton's Starlight Room. 9pm-2am. Disco, funk, and house.
**Lexington Club** 9pm, free. DJs Mylo and Conner spin old-school and country.
**Lingba Lounge** 8pm, free. World music with DJ Dirty Hertz.
**Love It Wednesdays** Icon Ultra Lounge. 9pm, $5-7. NightLight Music presents funky, sexy house music for Hump Day.
**Mr. Smith's** 34 Seventh St; 355-9991. 10pm-2am, free. DJ Kool Karlo spins rare tracks.
**Mixtape Wednesdays** Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.
**Nightshift** Stud. 10pm. Beats with DJ Initials PB.
**1964** Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.
**Our House Is Your House** Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests.
**Qoöl** 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
**Ragga Reggae Night** Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.
**Raw and Sexy Hip-Hop and Jazz** City Dance Studios, 32 Otis; 820-1452. 7-8:30pm, $12. Learn to dance sexy with instructor Emerson Aquino.
**Red Monkeys** Voda. 9pm-2am, free. Roots and deep house with DJs Vedda and Martina Aquino.
**RedWine Social** Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.
**Salsa dance lessons** Metronome Dance Center. 7pm, $12. Beginner salsa dance lessons.
**Satellite** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.
**Sip and Splurge** XYZ Bar, W San Francisco, 181 Third St; 777-5300. 6pm-2am. An evening of decadent food and wine.
**Soul Glo** Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins '80s and '90s R&B and hip-hop. Everything old is new again.
**Synchronize** Il Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.
**Wax Wednesdays** Milk. 10pm-2am, $3. DJ RasCue turns back the clock with '80s and '90s hip-hop on vinyl.
**Wipe Me Down Wednesdayz** El Rincon. 9pm. Get clean with Big Ritch, Even Odds, Sandaval, and DJ X1.

**Worst Music Ever** Knockout. 9:30pm-2am, free. The Booty Bassment crew bring you crappy AM radio jams you'd rather forget you remember. Irony is the new sincerity.
**Wreckshop Wednesdays** El Rincon. 9pm-2am, $3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

# THURSDAY 15

## ROCK/BLUES/HIP-HOP

**Al Howard and the K23 Orchestra, J Wail, DJ Morale, Lot Dog** 12 Galaxies. 9pm, $15.
**Carrots, Crocodiles, Fantastic Magic** Knockout. 10pm, $5.
**Crowded House, Don McGlashan** Fillmore. 8pm, $45.
**"Emergenza Music Festival"** Rockit Room. 8pm, $15. Through Sun/18.
**Gordon Gano, Ryan Brothers** Boom Boom Room. 9:30pm, $15.
**Good Luck Thrift Store Outfit, Tom Vandenavond, Matt Hopper, Allison Harris** Amnesia. 9pm, $7.
**Hey Willpower, Invisible Cities, School for the Dead** Hemlock Tavern. 9:30pm, $7.
**Hot Tuna, Jim Lauderdale** Great American Music Hall. 9pm, $30. Also Fri/16.
**Interstellar Grains, One F, Featherweight Champion of the World** Hotel Utah Saloon. 9pm, $6.
**Langhorne Slim and the War Eagles, Ferraby Lionheart, Willoughby** Independent. 8pm, $14.
**Leilujh, Useless Desires** Grant and Green. 9pm, free.
**Chris Murray, Flip the Switch, Whiskey Avengers** Parkside. 9pm, $6.
**Proclaimers, Jeremy Fisher** Slim's. 8pm, $18.
**Saurus, Ostrich Head, Richie Cunning, Rob Rush** Red Devil Lounge. 8pm, $10.
**Shane Dwight Band** Biscuits and Blues. 8 and 10pm, $15.
**Social Studies, BOAT, Attachments** Bottom of the Hill. 9pm, $8.
**Von Iva, Federalists, Leopold and His Fiction** 111 Minna Gallery. 8:30pm, $8.

CONTINUES ON PAGE 36 ››


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Fri 5/16
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SNOWSUIT
FETISH

Sat 5/17
THE CHOP
MAN MIRICLE
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THE EARS
TEMPO NO TEMPO
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Fri 5/23
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Park Place

Fri 5/30
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Fri 6/6
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7:30 pm intermediate lesson

THU 5/15 8:30 pm $10
TRADITIONAL IRISH/SCOTTISH
CELTIC SANDS
8:00 pm Irish dance lesson with John Slaymaker

FRI 5/16 7:30 pm $10 $7 students $5 advance
ZEPHYR PRODUCTIONS
B.A.R.S.: BREAK. ART. RAP. SCRATCH.
hosted by K.E.V., Ms. RyanNicole, DJ Skech
featuring the Nu Dekades

SAT 5/17 9:00 pm $15 $12 adv/stu
HAITIAN
KALBASS
+ KING WAWA, ALAFIA DANCE ENSEMBLE, JJAKOMO & FRIENDS
Haitian Flag Day celebration!

SUN 5/18 3:00 pm $6 adults / $4 kids
"SUNNY SUNDAYS" KIDS' SHOW
UNCLE ZACKY & COUSIN ERIK
(Zac Matthews & Erik Yates of Hot Buttered Rum)

SUN 5/18 7:00 pm $15 minimum donation
E. COAST SWING/LINDY HOP
STEVE LUCKY & THE RHUMBA BUMS
LAVAY SMITH & HER RED HOT SKILLET LICKERS
Scott "Edawg" Petersen Transplant Benefit Dance Concert
6:30 pm East Coast Swing lesson with Nick Lawrence

5/20 THE BLUESBOX BAYOU BAND
5/22 40 WATT HYPE; DIEGO'S UMBRELLA

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MON Industry Night $3 Fernet, $2 Bud Light
TUE Tacos, Tequilla, Trivia , Tues $2
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THU Comedy Night on 1st & 3rd Thursday of Each Month
FRI Ladies Night 1/2 Priced Drinks from 5-10
SAT $3 Speakeasy from 3-8

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THE TOQUES
W/ VITAMIN PARTY
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YOUR LATEST CRUSH
BRITPOP & SHOEGAZE DJS
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SAT 7PM–2AM CLOSED SUN

## THURS/15
## ROCK/BLUES/HIP-HOP
CONT>>

### BAY AREA
**Mason Jennings, Brett Dennen, Missy Higgins** Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk; 421-TIXS. 7pm, $22.50-27.50.
**Sprayzer, DJ Kirin Rider, Sam FM** Uptown. 9pm, free.
**TNT** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 6pm, free.

## JAZZ/NEW MUSIC
**Afro-Cuban Jazz Cartel** Jazz at Pearl's. 8pm, $15; 10pm, $10.
**Barbara Hunter Trio with Kamau Seitu** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
**Generations** Yoshi's SF. 8pm, $12.
**Veronica Klaus** Enrico's, 504 Broadway; 982-6233. 7pm, free.
**Martini Brothers Band** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.
**Stompy Jones** Top of the Mark. 7:30pm, $10.

### BAY AREA
**Dick Conte Trio** Anna's Jazz Island. 8pm, $10.
**"Pancho Sanchez Tribute to Cal Tjader"** Yoshi's. 8 and 10pm, $22. Through Sun/18.

## FOLK/WORLD/COUNTRY
**Ceili Chicks** Plough and Stars. 9pm, free.
**Damir** Johnny Foley's. 9pm, free.
**Jeanie and Chuck's Country Roundup, Las Bomberas de la Bahia, Devil's Slide, Gayle Lynn and the Hired Hands** El Rio. 5pm, $10. "Bluegrass (and Beyond) Breast Cancer Benefit."
**Manicato** Pier 23. 9pm, $10.
**Saddlecats** Atlas Café. 8pm, free.
**Brandi Shearer, Quincy Coleman, Kate Walsh** Cafe du Nord. 8pm, $10.

### BAY AREA
**Celtic Sands** Ashkenaz. 8:30pm, $10.
**Akosua Mireku** Beckett's. 10pm, free.
**Mucho Axé** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, $5.
**Poor Man's Whiskey** Starry Plough. 9pm, $10.
**Ash Reiter, Ayla Nereo, Ben Ross Band, Padraic Finbar Hagerty-Hammond** Epic Arts, 1923 Ashby, Berk; www.epicarts.org. 8pm, $5-10.
**Waybacks** Freight and Salvage Coffee House. 8pm, $25.50.

## DANCE CLUBS
**Adaptor** Annie's Social Club. 9pm-2am, $5. DJs Aaron Jae, Moody Eva, and Robb Green assimilate the information and change their collective strategy. Evolve!
**Afrolicious** Elbo Room. 10pm-2am, $5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
**BingoTopia** Knockout. 8-10pm, free. Bingo your ass off with Mistress Clare.
**BraziLive** El Rio. 9pm, $8. DJs play Brazilian dance music, plus live set by Energia do Samba.
**Cafe Cocomo** 9pm, $10. With DJ Fab Fred and a live band.
**Club Hide** 9pm, free. Live music.
**College Night** Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Hip-hop, hyphy, and R&B with DJs Illborn and Matt Jocelyn.
**Compression** Temple, 540 Howard; www.templesf.com. 10pm, $5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.
**Elixir Cocktail Club** Elixir. 7-9pm, free. Hear cocktail specialists speak about the joys of drinking and broaden your liquor knowledge with weekly tastings.
**EZ5** 682 Commercial; 362-9321. 6-9pm, free. DJ Dubb spins hip-hop and old-school.
**Le Freak C'Est Chic** Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.
**Heart of the City** Azul Lounge, 1 Tillman Place; 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s.
**Inna Da Light** Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnok.
**JIT** John Colins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nü jazz to dub, house, and footwork.
**Magnet Lounge** 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
**Minx** Endup. 10pm-4:30am. DJs and female artists.
**Mission Bombay** Little Baobab, 3388 19th St; 643-3558. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
**Mr. Smith's** 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ Omar Herrera.
**Nickie's** 9pm, $5 Reggae and dancehall with DJ Jah Yzer.
**1984** Cat Club. 9pm-3am, $3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
**Pacific Standard Time** Levende Lounge. 10pm. DJ Sake1 spins soulful music.
**Popscene** 330 Ritch. 10pm, $10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.
**Riot Grrrl** Stud. 10pm. Mama Crass and Alex Phallex the Homogay DJ bust you out of the closet with queer punk and rock 'n' roll for the revolution, with $2 PBR if you bring a mason jar.
**Rockstar** Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.
**SF Bicycle Coalition's Bike Away From Work Party** Rickshaw Stop. 6-10pm, free. Free food, prizes, and DJs Toph One and EmDee on the wheels ... of steel, that is. See Picks, page 20.
**Soul Sector** City Dance Studios, 32 Otis; 820-1452. 7-8pm. Popping, house, and hip-hop dance class.
**Toppa Top Thursdays** Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.
**Trauma** El Rincon. 9pm, $3. Drum 'n' bass with the Doctor, Reclipse, E$KR, Arize, and guests.
**Tubesteak Connection** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, $3. A gay dance club featuring Eurodisco, electro-funk, and more with DJ Bus Station John.
**Vogue '80s Night** Harry Denton's Starlight Room. 8:30pm, $10. DJ Dave Gillis brings back a decade of dance hits.
**White Label** Madrone Lounge. 9pm-2am, free. Toph One, Professor Smith, and guests spin new music and give away some promo swag, so get in there and say you knew about it first.
**Yard** Baobab. 10pm-2am, free. Reggae and dancehall with DJ Mpenzi.






## FRIDAY 16
### ROCK/BLUES/HIP-HOP
**Barbary Coasters, Allen Oldies Band** Hemlock Tavern. 9:30pm, $6.
**Big Sam's Funky Nation** Boom Boom Room. 9:30pm, $15. Also Sat/17.
**Cheeseballs, Erasure-esque** Red Devil Lounge. 9pm, $10.
**Dirtbombs, Dan Sartain, Terrible Twos** Independent. 9pm, $15.
**"Emergenza Music Festival"** Rockit Room. 8pm, $15. Through Sun/18.
**Get Dead, Out Mods** 12 Galaxies. 9pm, $8.
**Grannies, East Bay Chasers, Texas Thieves, Barbie and the Hookers, US Kings** Annie's Social Club. 8:30pm, $8.
**Heroic Robot** El Rio. 10pm, free.
**Hot Tuna, Jim Lauderdale** Great American Music Hall. 9pm, $30.
**Murder By Death, Dios, Gasoline Heart** Bottom of the Hill. 10pm, $13. See Picks, page 20.
**Phil Lesh and Friends** Warfield. 8pm, $45. Through Sun/18.
**Robyn, DJ Omar** Bimbo's 365 Club. 9pm, $20.
**Shantytown, Tebucky Jones** Grant and Green. 9pm, free.
**This Charming Band, Ghost of Curtis** Cafe du Nord. 9:30pm, $12.
**Viva Hate, All Time Highs, 7 Deadly Words** Parkside. 9pm, $8.
**Joe Louis Walker** Biscuits and Blues. 8 and 10pm, $20.
**Willow Willow, Foxtails Brigade** Knockout. 9pm, $5.

### BAY AREA
**Big Daddy Sunshine, Gravy Boat, Kingsway 202** Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, $14.
**Botticellis, Mumlers, Lady Genius** Starry Plough. 9pm, $10.
**California Dreamin'** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, $12.
**Kofy Brown, Band Called Pain** Uptown. 9pm, $8.

**Kenny Loggins** Marin Center, 10 Avenue of the Flags, San Rafael; 499-6800. 8pm, $30-85.
**Nuts and Bolts, Orange, Angels with Dirty Faces** Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl; (510) 654-4549. 9:30pm, $6.
**Rock for Hope** Sweetwater Station, 500 Magnolia; 331-3317. 8pm. Benefit for Parent Project Muscular Distrophy and Hope.
**Sabertooth Zombie, Murder Practice, Seize the Night, Skin Like Iron, Grace Alley, Crucified** 924 Gilman. 7:30pm, $7.

## JAZZ/NEW MUSIC

**Black Market Jazz Orchestra** Top of the Mark. 9pm, $10.
**Charles Unger Experience with Valencia** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.
**Chris Planas Trio** Grant and Green. 7pm, free.
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
**Barbara Gainer** Velma's, 2246 Jerrold; 824-7646. 5pm, free.
**Macy Blackman and the Mighty Fines** Le Colonial, 721 Sutter; 931-3600. 10pm, $5.
**Barbara Morrison** Jazz at Pearl's. 8 and 10pm, $25. Also Sat/17.
**Susan Sutton** Washington Square Bar and Grill. 7pm.
**Yoshida Brothers** Yoshi's SF. 8 and 10pm, $30. Through Sun/18.

### BAY AREA

**Bitches Brew** Jupiter. 8pm, free.
**Jon Jang's "Unbound Chinatown"** Yerba Buena Gardens, 760 Howard; 543-1718. 1pm, free.
**"Pancho Sanchez Tribute to Cal Tjader"** Yoshi's. 8 and 10pm, $26. Through Sun/18.

## FOLK/WORLD/COUNTRY

**"Bluegrass Bonanza"** Plough and Stars. 9pm.
**Colm Ó Riain** Red Poppy Art House. 8pm, $10-15.
**Sharon Hazel Township, Sara Haze** Red Victorian, 1665 Haight; 864-1978. 7pm.
**Wooden Indian Burial Ground, Gliss, Otherside** Edinburgh Castle Pub. 9pm, $5.

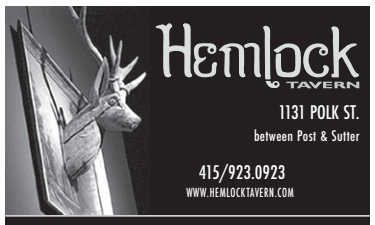
### BAY AREA

**Army, David Morrison, Tuff Lion, Luv Fyah** Shattuck Down Low. 9:30pm, $12.
**Bruce Gordon and Lloyd Meadows Zydeco** Eagles Hall, 2305 Alameda; www.louisianasue.com. 9pm, $15.
**Juanes** HP Pavilion, 525 W. Santa Clara, San Jose; 421-TIXS. 8pm, $39.50-84.50.
**Snatam Kaur** Rudramandir, 830 Bancroft, Berk; (510) 486-8700. 8pm, $35.
**Todd Shipley** Beckett's. 10pm, free.
**Stairwell Sisters** Freight and Salvage Coffee House. 8pm, $19.50. See Picks, page 20.

## DANCE CLUBS

**Blow Up** Rickshaw Stop. 10pm, $10. Indie-pop disco noir presented by Jefrodisiac and Emily Betty. with special guest DJ Blake Miller.
**Cancun Club** Glas Kat. 10pm-3am. Salsa, meren-

CONTINUES ON PAGE 39 ››


WED 5/14 — **FONTANELLE** (MEMBS. WAYCROSS) / RUBY HOWL / GILDED ROOKS — 9:30PM $6
THUR 5/15 — **HEY WILLPOWER** — 9:30PM $7 / INVISIBLE CITIES / SCHOOL FOR THE DEAD
FRI 5/16 — **BARBARY COASTERS** — 9:30PM $6 / ALLEN OLDIES BAND (HOUSTON)
SAT 5/17 — **THE SHOW IS THE RAINBOW** / CRYPTACIZE / THE POPE OF YES — 9:30PM $6
SUN 5/18 — **THUNDER CITY** — 8PM $6 / ZODIAC DEATH VALLEY
MON 5/19 — EARLY - **CLUB CHUCKLES** PRESENTS: / LOUIS KATZ / KRIS TINKLE / KEVIN O'SHEA — 8PM $5
**PUNK ROCK SIDESHOW** — 10PM FREE
TUES 5/20 — **SUDDEN OAK** — 9:30PM $5 / DUCKTAILS / SYNT.TOFS
WED 5/21 — **THE BLACK HOLLIES (NJ)** — 9:30PM $7 / THE JIZZ! / THE INVASION
THUR 5/22 — **SAREES** — 9:30PM $6 / PALMS (EX-FINCHES) / EYES
FRI 5/23 — **CPC GANGBANGS (SWAMI, MONTREAL)** / GRACE ALLEY / TULSA — 9:30PM $6
SAT 5/24 — **THE RATS (NYC)** — 6PM $5 / SOME DAYS / **THE NEW CENTURIES** — 9:30PM $6 / THE DON'TS / MAN/MIRACLE
SUN 5/25 — **THE PIRATE BAND** — 8PM $5 / TIPPY CANOE / **JAPANTHER** — 11PM $7




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SUN. MAY 18 SOLD OUT!
TUES. MAY 20 • DOORS 7:30 / SHOW 8 • $13 ADV. / $13 DOOR
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SILIAN RAIL • THE HUNDRED DAYS
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WED. MAY 21 • DOORS 8 / SHOW 9 • $16 ADV. / $16 DOOR
M83
BERG SANS NIPPLE
THURS. MAY 22 • DOORS 7 / SHOW 8 • $21 ADV. / $21 DOOR
CRUDO
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SAN QUINN
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WED 5.21/ DOORS 7:30PM/ $15
DESTROYER
DEVON WILLIAMS
THU 5.22/ DOORS 7:30PM/ $12
THE CAVE SINGERS
THE BOTTICELLIS
TRIUMPH OF LETHARGY SKINNED ALIVE TO DEATH
FRI 5.23/ DOORS 8:30PM/ $12
MARGOT & THE NUCLEAR SO AND SO'S
MIKE BLOOM (RILO KILEY / THE ELECTED)
SALT & SAMOVAR
SAT 5.24/ DOORS 8:30PM/ $13
MY BRIGHTEST DIAMOND
PEDESTRIAN • A WEATHER
SUN 5.25/ DOORS 7:30PM/ $13
THE VON BONDIES
DIE! DIE! DIE! • IO ECHO • THE HARD LESSONS

TUE 5.27/ DOORS 7:30PM/ $20
LIZZ WRIGHT
WED 5.28/ DOORS 8:30PM/ $30
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DARONDO & NINO MOSCHELLA
LOCURA • DJ VANKA
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MONTANA SLIM
TUE 6.3/ DOORS 8:30PM/ $18
THE COOL KIDS
THU 6.5/ DOORS 7:30PM/ $12 ADV • $14 DOOR
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PETE AND J
GREG ASHLEY
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## FRI/16
## DANCE CLUBS
CONT››

gue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
**Club Six** 9pm-2am, $10. Dance and hip-hop with various DJs.
**Desire** Fluid Ultra Lounge. 10pm, $10-15. Hip-hop, mashups, and rock with rotating DJs.
**Don't Stop** Amnesia. 10pm-2am, $3. With DJs Hopper and Spinnerty and special guests.
**Dragon Bar** 473 Broadway; 834-9383. 8pm-2am, $10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.
**Element Fridays** Element Lounge. 9pm-2am, $10. Hip-hop with DJ D-Tek.
**Fat House Fridays** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.
**Flashback** Cellar, 685 Sutter; 441-5678. 10pm-2am, $10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.
**Freaky Fridays** EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.
**Free Funk Friday** Elbo Room. 10pm-2am, free. DJs Vinnie Esparza, Beto, and Guillermo spin hip-hop, dance classics, and, well — funk. Duh.
**Friday Night Swing** Metronome Dance Center. 8pm, $14. Ballroom dance lesson followed by a dance party.
**Fuck Shack** Beauty Bar. 10pm-2am. With Jefrodesiac and guests.
**GlitterBox** Cat Club. 10pm. Dance tracks.
**Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
**Levende Lounge** 6-10pm. Live performance by Acoustic Sneaky.
**Loose Joints** Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.
**Magnet Lounge** 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
**Master Blaster** Delirium. 10pm. Punk rock.
**Mighty Breaks** Mighty. 10pm-4am, $5-10. Nü breaks.
**Mr. Smith's** 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.
**Mood Swing** Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.
**Nickie's** 9pm. Hip-hop and house with DJ Spectre.
**Paris Dakar International** Baobab. 10pm, $3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.
**Punk Rock and Shlock Karaoke** Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
**Ruby Skye** 9pm-4am, $15. With various guest DJs.
**Salvage** Deco Lounge, 510 Larkin; urbanpointproductions@yahoo.com. 10pm-2am, $4. Drag revue hosted by Excess.
**Silk Fridays** Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.
**Star Fucker** Deco, 510 Larkin; urbanpointproductions@yahoo.com. 10pm-2am, $4. Wild drag revue.
**Stiletto** AsiaSF. 10pm, $8. Parker Day and hotties bring you electric, house, and disco.
**Stush** Voda. 10pm-2am, free. Soulful house with Dylan.
**Suite One8One** 9pm-4am, $20. With various DJs, hot chicks, tight clothes, spray tans, and dudes in striped shirts who do a lot of high-fiving and calling one another *brah*.
**Velvet Lounge** 9pm, $10. With DJ Manny Perez.

# SATURDAY 17

## ROCK/BLUES/HIP-HOP

**"A&R Open House San Francisco"** 12 Galaxies. 7pm, $20.
**Bryan Adams** Independent. 9pm, $25.
**Back Pages** Johnny Foley's. 9pm, free.
**Bar Feeders, Crosstops, White Barons, Dick Dusters** Annie's Social Club. 8pm, $10-20. "Benefit for Steve from Zeitgeist."
**Bassnectar, Zion I, Heavyweight Dub Champion, Apostle, Seasunz, Beats Antique** Fillmore. 9pm, $22.50.
**Big Sam's Funky Nation** Boom Boom Room. 9:30pm, $15.
**Blowfly, Antiseen, Hammerlock, Flexx Bronco** Bottom of the Hill. 9pm, $12.
**Built for the Sea, Overview, Silian Rail, Hundred Days, Cold Hot Crash** Great American Music Hall. 9pm, $12.
**Culann's Hounds** Plough and Stars. 9pm.
**Dropkick Murphys, Juliette and the Licks, Yard Dogs Road Show, Eoin Harrington** Great Meadow, Fort Mason, Bay at Laguna, SF; www.sfoysterfest.com. Noon-7pm, $20-45. "San Francisco

CONTINUES ON PAGE 40 ››


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SKETCHFEST & MEZZANINE PRESENT
STANDUPPITY TOUR
FEATURING
ANDY KINDLER
EUGENE MIRMAN
MARC MARON
WEDNESDAY, MAY 21ST, 9:00 PM, $15
MEZZANINE PRESENTS
THE PRESETS
WALTER MEEGO
SATURDAY, MAY 24TH, 10:00 PM, $5-$15
OPULENT & MEZZANINE PRESENT
OPULENT TEMPLE FEAT
SYD GRIS
FELIX THE DOG
+ MANY MORE
SATURDAY, MAY 31ST, 8:00 PM, $15
CREATIVEMINDSSF & MEZZANINE PRESENT
FOUR TET
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SUNDAY, JUNE 8TH, 10:00 PM, $10
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FRI MAY 16 10 PM DOOR 8:30 $12 $13 DOOR ALL AGES MURDER BY DEATH DIOS (formerly Dios Malos) GASOLINE HEART
SAT MAY 17 9 PM DOOR 8:30 $12 ALL AGES BLOWFLY Clarence Reid: 44 years of Rapping Dirty! (features Norwood Fisher of Fishbone) ANTiSEEN 25th punk rock anniversary HAMMERLOCK FLEXXBRONCO
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"TRIBUTE TO THE WHO"
7-9:30PM
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MYLO JENKINS • JOHANNA LEFEVER
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## SAT/17
## ROCK/BLUES/HIP-HOP

CONT››

Oysterfest." Also Sun/18. See Picks, page 20.
**Drunken Public, Bad Hand, Atomage, Junta Deville** Parkside. 4pm, free.
**Jakob Dylan** Cafe du Nord. 9:30pm, $25. Also Sun/18.
**"Emergenza Music Festival"** Rockit Room. 8pm, $15. Through Sun/18.
**Fleeting Trance, G.G. Tanaka's Electric Band, JJ Schultz, Andy Mason** Hotel Utah Saloon. 9pm, $8.
**Jackie Payne and Steve Edmonson Band** Biscuits and Blues. 8 and 10pm, $20.
**Kills, Dax Riggs** Slim's. 9pm, $16.
**Out Mods, Lemon Drop Kick, Fujiko-chan, LYV** Parkside. 9pm, $6.
**Paper** Grant and Green. 7pm, free.
**Phil Lesh and Friends** Warfield. 8pm, $45. Through Sun/18.
**La Plebe, Trainwreck Riders, Fucking Buckaroos** El Rio. 10pm, $7.
**Show Is the Rainbow, Cryptacize, Pope of Yes** Hemlock Tavern. 9:30pm, $6.
**Wire Graffiti, Bettie Black, Obsessors** Beale Street Bar and Grill, 133 Beale; 543-1961. 9:30pm, $6.

### BAY AREA

**Best Intentions** Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, $18.
**Extra Action Marching Band, Apple Pie Hopes, Michael Musika** Uptown. 9pm, $12.
**Guns for San Sebastian** Beckett's. 10pm, free.
**Etta James, Earl Thomas** Marin Veterans' Memorial Auditorium, 10 Avenue of the Flags, San Rafael; 499-6800. 8pm, $25-60.
**Lansdale Station, Moonlight Rodeo, Larkin Gayl** Sweetwater Station, 500 Magnolia; 331-3317. 8pm, $12.
**Mystic Roots** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, $12.
**Charlie Wilson, Brenton Wood, Malo and Lisa Lisa** Shoreline Amphitheatre, 1 Amphitheatre Pkwy, Mountain View; 421-TIXS. 6pm, $10-59.50. "KISS Old School Fiesta."
**XBXRX, Triclops!, Surrender** 924 Gilman. 8pm, $7.
**Youth Movement Records All Stars, DJ Cool Hand Luke** La Peña Cultural Center. 9pm, $10.

## JAZZ/NEW MUSIC

**Bill "Doc" Webster Band** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm. Swing from the '30s and '40s
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
**Eric Shifrin and In the Crowd** Laurel Court, Fairmont, 950 Mason;772-5152. 7pm.
**"Live Jazz"** Café Claude. 7:30-10:30pm.
**Luke Westbrook Trio** Moose's. 7pm.
**Barbara Morrison** Jazz at Pearl's. 8 and 10pm, $25.
**Billy Philadelphia** One Market Restaurant, One Market; 777-5577. 6pm.
**Rainfall Quartet** Dogpatch, 2496 Third St; 643-8592. 8pm, free.
**Robert Stewart Experience** Rasselas Jazz. 9pm.
**Ricardo Scales** Top of the Mark. 9pm, $10.
**Terese Genecco and Her Little Big Band** Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 10:30pm, $25.
**Craig Ventresco, Meredith Axlerod** Atlas Café. 4pm, free.
**Yoshida Brothers** Yoshi's SF. 8 and 10pm, $30. Through Sun/18.

### BAY AREA

**"Pancho Sanchez Tribute to Cal Tjader"** Yoshi's. 8 and 10pm, $26. Through Sun/18.

## FOLK/WORLD/COUNTRY

**Tina Dico** Swedish American Hall, 2170 Market; 861-5016. 7pm, $15.
**Conrad Ford** Amnesia. 7:30pm, $5.
**Indubious** Grant and Green. 9:30pm, free.
**Kemo Sabe, Whoreshoes, Axton Kincaid, Pirate Radio, Bob Harp** El Rio. 3pm, $6-10. "Benefit for SF Food Bank."
**"Sts. Kiril and Methody Bulgarian Festival"** Croatian American Cultural Center, 60 Onondaga; (510) 649-0941. 4pm, $15.
**Tito y Su Quinteto Sonero** Red Poppy Art House. 8pm, $15.

### BAY AREA

**Baraka Moon** Open Secret, 923 C St., San Rafael; 457-4191. 8pm, $15.
**Jonathan Edwards** Freight and Salvage Coffee House. 8pm, $27.50.
**Joseph's Bones** Jupiter. 8pm, free.
**Kalbass, King Wawa, Alafia Dance Ensemble, Jjakomo and Friends** Ashkenaz. 9pm, $15.
**Musae** St. Mark's Episcopal Church, 2300 Bancroft, Berk; www.musae.org. 8pm, $15-25. "Grace: Songs of Hope and Wonder."
**Pine Box Boys, Cowlicks, Rancho Deluxe** Starry Plough. 9pm, $7.


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7:30-9:30

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MAY 17TH @ 8PM
THE BARFEEDERS
THE CROSSTOPS
THE WHITE BARONS
THE DICK DUSTERS
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# Funkonnection 5



JOHN HORVATH OF FORT KNOX FIVE

**PREVIEW** A few months ago, I came across the popular blog *Stuff White People Like,* and loved it. Finally, there was a piece of online real estate dedicated to dissecting the bizarre interests of white people. I grew up amid the city's "we're so liberal!" facade that included Mumia rallies downtown, peace festivals in Golden Gate Park, and rainbow flags in the Castro District. But every facet of this liberal oasis was laced with the irony of a skyrocketing housing market, a growing black exodus, and a media that spoke of poor folks only in terms of symptoms of neglect — drugs, violence, and hopelessness. To come across a blog that explicitly pokes fun at the ironies of white privilege was, like, hella tight. Then I found out it was authored by a white comedian based in Los Angeles who recently inked a book deal with Random House, purportedly for hundreds of thousands of dollars. Now, I'm all for getting paid, but I'm also pretty sure that some version of *Stuff Black People Like* has been a part of the American fabric since day one. Yet the makers of cultural icons pre-fad status often don't get recognized. Funk music and fried chicken also can be included in that category. So for better or worse, Mighty is hosting Funkonnection 5, a night of funk music, dress-up, and free fried chicken. **(Jamilah King)**

**FUNKONNECTION 5** With Fort Knox 5, Thunderball, Mat the Alien, and Vinyl Ritchie. Fri/16, 10 p.m., $15. Mighty, 119 Utah, SF. (415) 626-7001, www.mighty119.com

## DANCE CLUBS

**Afro Joint** 222 Club. 9pm-2am, $5-7. Excursion into Afrobeat and all of the music of the African diaspora.
**Bearracuda** Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 9pm-3am, $5. Resident DJ Underdog spins for the boys.
**Better Days** Pink. 10pm-2am, $10-15. With Franky Boissy.
**Bistrotheque** Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.
**Bootsycakes** Harry Denton's Rouge, 1500 Broadway; 346-7683. 10pm-2am. House music.
**Booty Bassment** Knockout. 10pm-2am, $5. DJs Ryan Poulsen and Dimitri Dickenson bring you ass-shaking hip-hop.
**Cafe Cocomo** 9pm-2am, $15. With live band and DJ.
**City Nights** 10pm-2:30am. Hip-hop and club hits.
**Club Something** Retox Lounge. 9pm. DJs Skip and Melting Girl rock new wave, '80s, and '90s.
**Couture** Levende Lounge. 10pm-2am. High-fashion high jinks presented by Society SF.
**The Deacon** Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.
**Digital** Voda. 10pm-2am, free. Best of European house and electro.
**Drunk and Horny** Underground SF. 9pm-2am. $5. Queer boozin' and cruisin'.
**Element Saturdays** Element Lounge. 9pm-3am, $10. Hip-hop, mashups, rock, and funk with rotating DJs.
**Elevate** Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.
**Endup** 6am-1pm: "Ascension," with DJs Vince, Adrian, Jim Hopkins, and Tracy. 10pm-all night: "Substance," '80s music with Damon, Skip, and Domino.
**FiX** Shine Dance Lounge. 9pm, $5. Residents Jive, Scottino, and Ron-E bring you the funkiest in house and breaks all night long.
**Fluid Saturdays** Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.
**Frisco Disco** Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.
**Funkside** Nickie's. 10pm-2am, $5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.
**Hellatight** Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.
**Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
**Hot Mess** Stud. 10pm, $5. Nude-dude drink specials with DJ Kidd Sysko.
**House in the Jungle** Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.
**I Love Wet Panties** Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.
**Kontrol** Rx Gallery, 132 Eddy; www.rxgallery.com. 9pm, $5. With residents Alland Byallo, Sammy D, and Craig Kuna and guests.
**Magnet Lounge** 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.
**Meet Me in the Bathroom** Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.
**Metronome Dance Center** 7:30pm, $12: "Jitterbug Jump," jitterbug lessons with Mike Quebec. 9pm, $16: "Metromilonga," Argentine tango lesson.
**Mr. Smith's** 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.
**Nightbeat** Edinburgh Castle Pub. 10pm-2am, $5. '60s soul with DJs Lucky and Primo.
**NonStop Bhangra** Rickshaw Stop. 9pm, $15. Bhangra beats from resident DJs Jimmy Love and Pardesi and guests.
**Pagode da Paz Pureza** Skylark. 7pm-2am, $7. With live set by Brazilian band Grupo da Sete.
**Paris-Dakar Celebration** Little Baobab, 3388 19th St; 643-3558. 10pm, $3. African and French hip-hop with DJs Sogui and Edibe.
**Playboy** Stud. 10pm. With rotating DJs James Glass, Ryan Poulson, Saratonin, Derek B, Omar, Joshua J, Chelsea Starr, Richard Oh!, and Juanita More.
**Return to Paradise** Mezzanine. 10pm, $15. Dust off your Angel Flights and cocaine spoon, 'cause disco is back! DJ sets by Holy Ghost, Derrek Love, Nicky B, BT Magnum, and Black Shag, plus a live set by Sister Sledge.
**Saturday Night Soul Party** Elbo Room. 10pm-2am, $5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.
**Seduction** Cellar, 685 Sutter; 441-5678. 10pm-2am, $15. Hip-hop and dance music with rotating DJs.
**Sojurn** Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.
**Suede** 383 Bay; 399-9555. 9pm-2am, $10-15. House and hip-hop.
**Sugar** Icon Ultra Lounge. 10pm-3am, $10. Top 40, hip-hop, funk, mashups, and old-school.
**El Superritmo** Make-Out Room. 10pm-2am, $5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
**Tabu Lounge** Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.
**Toxic vs. Brownies 4 My Bitches** Cat Club. 10pm-3am, $5-10. Four DJs battle in two rooms.
**Velvet Lounge** 9pm, $10. '70s, '80s, and '90s house and hip-hop.

# SUNDAY 18

## ROCK/BLUES/HIP-HOP

**Dresden Dolls, Smoosh** Fillmore. 8:30pm, $27.50.
**Jakob Dylan** Cafe du Nord. 9:30pm, $25.
**"Emergenza Music Festival"** Rockit Room. 8pm, $15.
**French Kicks, Weather Underground** Independent. 8pm, $14.
**Lloyd Gregory, Darlene Coleman** Biscuits and Blues. 8 and 10pm, $15.
**Hans Blix Group** Grant and Green. 9:30pm, free.
**Miyavi** Slim's. 8pm, $28. Also Mon/19.
**El Perro del Mar, Lykke Li, Anna Terheim** Bimbo's 365 Club. 9pm, $16. See Picks, page 20.
**Phil Lesh and Friends** Warfield. 8pm, $45. Through Sun/18.
**She and Him, Mother Hips, Chuck Prophet and the Mission Express, Whispertown 2000, Seattle Jim Page** Great Meadow, Fort Mason, Bay at Laguna, SF; www.sfoysterfest.com. Noon-7pm, $20-45. "San Francisco Oysterfest." Also Sun/18. See Picks, page 20.
**Smithereens** Red Devil Lounge. 8pm, $30.
**Sweet Snacks, Khi Darag** Amnesia. 8pm, $7.
**Trachtenberg Family Slideshow Players, Devil-Ettes, Sounds of Asteroth** 12 Galaxies. 9pm, $12.
**Two Seconds, Vomica, Tinkture, Out Mods** Bottom of the Hill. 4pm, $8.

## BAY AREA

**But-tah** Geoffrey's Inner Circle, 410 14th St., Oakl; (510) 776-9386. 6pm, $20.
**Skinny** Beckett's. 10pm, free.
**Sky Saxon, Powell St. John and the Aliens, Kreamy 'Lectric Summer** 924 Gilman. 5pm, $7.
**Waybacks** Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, $20.

## JAZZ/NEW MUSIC

**Bill "Doc" Webster Band** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.
**Mike Greensill** Moose's. 10:30am-2:30pm.
**Handful Players** Yoshi's SF. 1pm, $5.
**Veronica Klaus** Jazz at Pearl's. 8pm, $15; 10pm, $10.
**Mike Lipskin** Washington Square Bar and Grill. 7pm.
**"Live Jazz"** Café Royale, 800 Post; 441-4099. 6pm.
**Michael Parson** Octavia Lounge, 1772 Market. Noon-3pm, free.
**Rob Modica and Friends** Simple Pleasures Cafe. 3pm, free.
**Vince Lateano Quartet** Dogpatch, 2496 Third St; 643-8592. 4:30pm, $5.
**Yoshida Brothers** Yoshi's SF. 7pm, $30.

## BAY AREA

**"Andrew Speight Tribute to Charlie Parker"** Jazzschool. 4:30pm, $15-18.
**Dori and Dave** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 6:30pm, free.
**James Grantham Jazz Quartet** Kingman's Ivy Room, 860 San Pablo, Albany; (510) 531-3973. 8pm.
**Metro Sonic Tone** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.
**"Pancho Sanchez Tribute to Cal Tjader"** Yoshi's. 7 and 9pm, $26.
**Steve Lucky and the Rhumba Bums** Ashkenaz. 6:30pm, $15.

## FOLK/WORLD/COUNTRY

**Jack Gilder, Kevin Bemhagen, Richard Mandel** Plough and Stars. 9pm, free.
**Sara Haze** Brain Wash Café, 1122 Folsom; 255-4866. 7pm, free.
**Kacey Johansing, Ash Reiter, Vera Gough** Hotel Utah Saloon. 9pm, $6.
**Nicole McRory** Johnny Foley's. 9pm, free.
**Musae** St. Luke's Episcopal Church, 1755 Clay; www.musae.org. 8pm, $15-25. "Grace: Songs of Hope and Wonder."
**Whoa Nellies, Lovin' 44s** Parkside. 5pm, free.

## BAY AREA

**"Americana Unplugged"** Jupiter. 8pm, free.
**John Schott's Dream Kitchen** Freight and Salvage Coffee House. 8pm, $19.50.
**Lonestar Retrobates** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 3pm, free.
**Uncle Zacky, Cousin Erik** Ashkenaz. 3pm, $4-6.

## DANCE CLUBS

**All Male Amateur Strip Show** Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 10pm-1am. Hosted by Jim (Ginger Snap) and DJ Lambchop.
**Bingo Hello Bingo** Lexington. 8-10pm. Sapphic bingo frenzy, with DJ Myles spinning between games.
**Bionic** 222 Club. 10pm-2am, $5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.
**Boogie Brunch** Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.
**Church** Il Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.
**Club Havana** Jelly's. 4pm, $10. Live set by Avance, plus DJ Luis Medina and great Cuban BBQ.
**Dub Mission** Elbo Room. 9pm-2am, $6. Dub, roots, and classic dancehall with DJ Sep, Maneesh the Twister, and special guest JoeNice.
**Endup** 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, $12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.
**Escape** Cellar, 685 Sutter; 441-5678. 9pm-2am, $5. Funky house, hip-hop, and club classics.
**French Kiss** Pink. 10pm-2am, $3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.
**Gemini Disco Party** Beauty Bar. 7:30pm-2am. Studio 54-style party, without Mick Jagger doing coke in the basement.
**Holding Firm Reggae Sundays** Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.
**ICB** Knockout. 9pm-2am, $5. DJs Nako, DeadBeat, and Sugar Smallhouse pay tribute to Ian Curtis on the anniversary of his death.
**Industry Night** Madrone Lounge. 4pm-2am, free. Half off booze for anyone in the bar, club, or restaurant biz.
**Kodo** Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.

CONTINUES ON PAGE 42 ››

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FRI 5/16 10PM FREE — ELBO ROOM PRESENTS FREE FUNK FRIDAY WITH DJS: VINNIE ESPARZA BETO & GUILLERMO
SAT 5/17 10PM $5-$10 — SPINNING 60S SOUL 45S SATURDAY NIGHT SOUL PARTY WITH DJS: LUCKY PHENGREN OSWALD PAUL PAUL 10PM $5 IN SEMIFORMAL ATTIRE/ $10 IN STREET CLOTHES
SUN 5/18 9PM $6 — DUB MISSION PRESENTS THE BEST IN DUB, ROOTS & CLASSIC DANCEHALL WITH DJ SEP MANEESH THE TWISTER (SURYA DUB) & GUEST JOENICE (DUBWAR, GOURMETBEATS/ BALTIMORE/MD)
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## SUN/18
### DANCE CLUBS
CONT>>

**On the Corner Lookin Easy** Stud. 6pm. Junk-shakin' funk, easy, cruisy, and sleazy — just how you like it.
**Password** Vessel, 85 Campton Place; 433-8585, www.vesselsf.com. 10pm-2am, $20. Hip-hop and sports: two great tastes that taste great together.
**The People** Factory 525, 525 Harrison; 339-8686. 10pm-6am, $20. Rotating DJs spin trance and house.
**Propaganda** Laszlo. 9pm. Intimate disco and electropop.
**Salsa Sundays** El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
**Salsa Sundays** El Rio. 3pm. Live salsa, plus free BBQ and dance lessons.
**Sundance Saloon** Space 550. 5-10:30pm, $5. Country and western dancing, serving the LGBT community and its friends.
**Sun-Daze** Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
**Tea Dance** Stud. 5-10pm, $5. With DJ Jimmy Strano.

# MONDAY 19

### ROCK/BLUES/HIP-HOP
**Clinic, Shearwater** Independent. 9pm, $17.
**Miyavi** Slim's. 8pm, $28. Also Mon/19.
**Ozma, Trophy Fire, Reeve Oliver** Bottom of the Hill. 8pm, $12.
**Prizehog, New Thrill Parade, Genesis Chamber** Elbo Room. 9pm, $5.

### BAY AREA
**Megadeth, In Flames, Children of Bodom, Job for a Cowboy, High On Fire** San Jose State Events Center, 290 S. Seventh, San Jose; 421-TIXS.

### JAZZ/NEW MUSIC
**Contemporary Jazz Orchestra** Jazz at Pearl's. 8 and 10pm, $10.
**"Jazz Jam"** Grant and Green. 10pm, free. House band followed by a jam session.
**Monk's Music Trio** Simple Pleasures Café. 8pm, free.
**Terry Disley Experience** Yoshi's SF. 8pm, $10-14.

### BAY AREA
**Northgate High School Jazz Band** Yoshi's. 8pm, $15; 10pm, $12.

### FOLK/WORLD/COUNTRY
**Dubconscious** 12 Galaxies. 9pm, $10.
**Homespun Rowdy** Amnesia. 8:30pm, free.
**"I Don't Like Mondays"** Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent.
**Lost Weekend** Biscuits and Blues. 8 and 10pm, $15.
**"Open Mic with JJ Schultz"** Hotel Utah Saloon. 7:30pm, free.

### BAY AREA
**"Traditional Irish Music Session"** Starry Plough. 9pm, free.
**"West Coast Songwriters Competition"** Freight and Salvage Coffee House. 8pm, $5.

### DANCE CLUBS
**All Fall Down** Knockout. 10pm-2am, free. DJs Melanie Ann Berlin, Jessica Beard, and Corey Cunningham all have DJ names that are too long. I suggest "Fab Mab, J-Beard, and CC Money."
**Block-Party** Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
**Caña** Little Baobab, 3388 19th St; 643-3558. 10pm-2am, $3. Reggaetón, dancehall, and more with DJ Joe Quixx.
**Club Dread** Club Six. 9pm-2am, $10. Reggae, brah!
**Death Guild** Glas Kat. 9:30pm-2:30am, $3-5. Children of the Twilight Guild present this dark dance club.
**Dollar Monday** El Rio. 9pm-2am, $2. DJ Jenny Hoyston spins hip-hop, oldies, and punk.
**High Rolling Low Budget** Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.
**I Haight Mondays** Underground. 9pm-2am. Jupiter Henry and Freddie Future spin hip-hop.
**Punk Rock Sideshow** Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.
**Risky Mondays** 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.
**SF MunDaze** Stud. 9pm-2am. An LGBT hip-hop party spun by DJ Page Hodel.
**Sex, Sexx, and More Sexxx** Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.
**Smokestack** Laszlo. 9pm. R&B, soul, and rock 'n' roll.

# TUESDAY 20

### ROCK/BLUES/HIP-HOP
**Cleveland Fats** Biscuits and Blues. 8 and 10pm, $15.
**Adam Green, Tim Fite** Rickshaw Stop. 8pm, $15. See Picks, page 20.
**High Life, Letters and Numbers, Dot Punto** El Rio. 9pm.
**New Trust, Nothington, Olehole** Bottom of the Hill. 9pm, $8.
**Santana** Fillmore. 8pm, $89.50. Also May 21.
**Alex Statan, Dani Paige Band, Sacred Profanities** Cafe du Nord. 8:30pm, $10.
**Sudden Oak, Ducktails, synt.tofs** Hemlock Tavern. 9:30pm, $5.
**Tally Hall, De Novo Dahl, Low VS Diamond, Carolina Liar** Slim's. 8pm, $13.
**Top Ten, Edison Rocket Train, Pink Elephants** Knockout. 10pm, $6.
**Tungsten SF, Scott Allbright** El Rincon. 9pm, $5.

### JAZZ/NEW MUSIC
**Ricardo Scales** Top of the Mark. 7pm, $5.
**"She Put a Spell On Me: Kim Nalley Sings Nina Simone"** Jazz at Pearl's. 8pm, $20; 10pm, $15.
**Stompy Jones** Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, $12.
**William Parker Quartet** Yoshi's SF. 8pm, $16-20.

### BAY AREA
**David K. Mathews B3 Organ 4tet** Yoshi's. 8pm, $10; 10pm, $6.
**"Jazzschool Tuesdays"** Jupiter. 8pm, free.
**Robin Sharp, Lori Lack** Freight and Salvage Coffee House. 8pm, $7.50.
**"Singers' Open Mic with Ellen Hoffman"** Anna's Jazz Island. 8pm, $5.

### FOLK/WORLD/COUNTRY
**Michael Berg, Eric Brendo** Hotel Utah Saloon. 9pm, $6.
**Brax, A Batria Oficial** Elbo Room. 9pm, $7.
**Kathleen Edwards, Last Town Chorus** Independent. 8pm, $18.

### BAY AREA
**Bluesbox Bayou Band** Ashkenaz. 8:30pm, $10.

### DANCE CLUBS
**Argus Lounge** 9pm-1:30am, free. DJ Alcoholocaust and DJette Dulcinea spin punk, garage, and more.
**Change the Beat** Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
**The Clap** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Power pop, glam rock, Eurowave, rock, disco, and electro.
**Coco Rico** Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
**Da Showcase** Club Six. 9pm-2am, $5. Local MCs and DJs hip-hop on and on till the break of dawn.
**Drunken Monkey** Cat Club. 9pm, free. Rock 'n' roll for inebriated primates like you.
**Excuses Excuses** Pink. 10pm, $3. DJs Rchrd Oh?! and Miss Toasts spin at this girls' night.
**The Headphone Mix** Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
**Hoodies-N-Heels** Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
**Lost and Found** Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.
**Shelter** Underground. 9pm, $5. Drum 'n' bass, jungle, breaks, and more.
**Soul Afrique** John Colins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella. SFBG


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The Papersons
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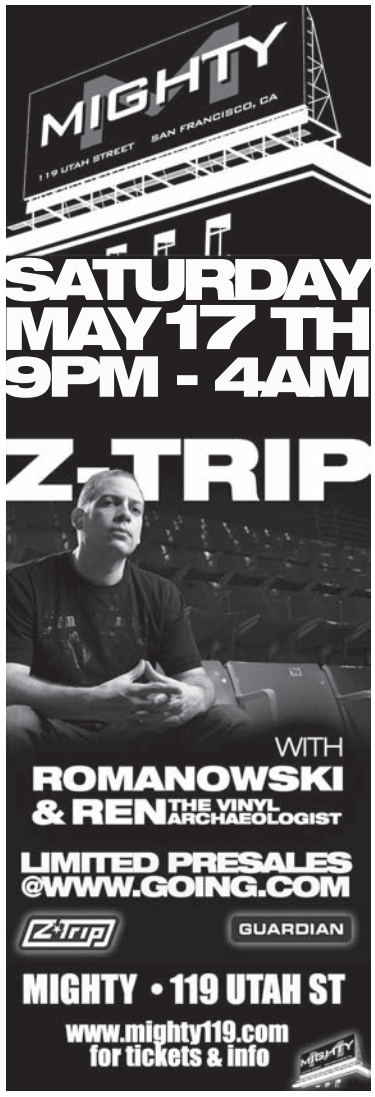
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| WED/MAY/15 GENERATIONS featuring Jimmy Cobb, Ray Drummond, Ronnie Mathews, Marcus Belgrave, Eric Alexander & Andrew Speight | THU/MAY/15 – SUN/MAY/18 PONCHO SANCHEZ TRIBUTE TO CAL TJADER with Roger Glenn, Rob Fisher, Vince Lateano & Ruben Estrada |
| THU/MAY/16 – SUN/MAY/18 YOSHIDA BROTHERS | MON/MAY/19 NORTHGATE HIGH SCHOOL JAZZ BAND |
| SUN/MAY/18 – 1PM HANDFUL PLAYERS | TUE/MAY/20 DAVID K. MATHEWS B3 ORGAN 4TET |
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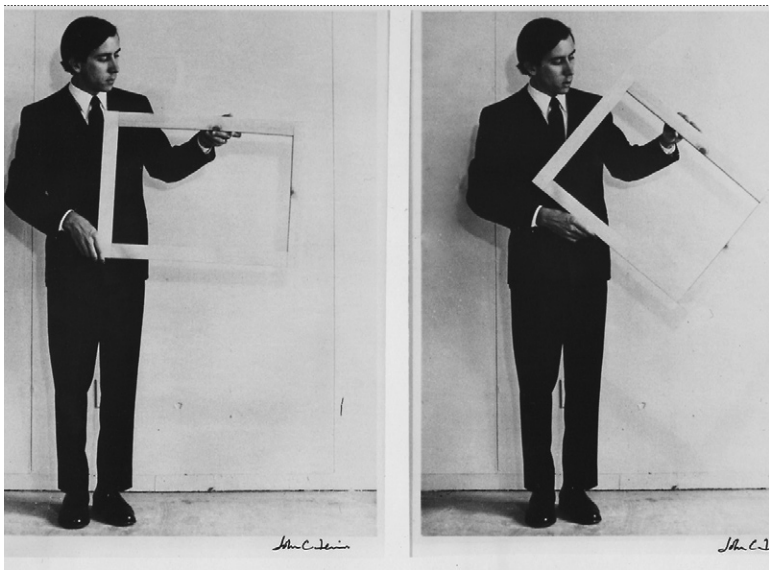
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JOHN C. FERNIE'S *HELD RECTANGLES SERIES*

## "Held Rectangles"

**REVIEW** In Lawrence Weiner's 1968 piece, *A 36" X 36" REMOVAL TO THE LATHING OR SUPPORT WALL OF PLASTER OR WALLBOARD FROM A WALL*, the title functions as a set of instructions for a physical action that must be performed to complete the work. Like a number of Weiner's other pieces in the same vein, the result varies based on where the piece is installed and/or executed, making for a work of art that is difficult to re-create identically. For these reasons, Weiner's art seems to defy substantive definition. Since the artist does not seem to favor a specific environment in which to create the work, the piece becomes transient and ephemeral unless permanently installed — and even in this case, it co-exists simultaneously with other iterations elsewhere.

While the piece by Weiner currently on view in the small exhibit "Held Rectangles" at the University of California, Berkeley Art Museum does not include a physically executed element, aside from the typographical installation of the words *A RECTANGULAR REMOVAL FROM A XEROXED GRAPH SHEET IN PROPORTION TO THE OVERALL DIMENSIONS OF THE SHEET* (1977), the construction of a geometric form is implied. Not only does the Weiner text allude to an act, it is based on a subjective set of parameters that, like *A 36" x 36" REMOVAL,* resist redundancy. In spite of his succinct instructions and regularized typeface, the phrase describes an abstract shape that is never defined but rather assumed.

By contrast, John C. Fernie's *Held Rectangles Series* (c. 1970) begins with a physical object, recognized as a frame, examined through its 360-degree rotation and documented in a series of eight photographic screen prints. Unlike Weiner's open instructions for a shape, *Held Rectangles Series* is defined, though the content it frames is not. In this case, the frame, like the shape in Weiner's piece, becomes a study of a cultural signifier, its historical implications disturbed by its placement within the context of conceptual art. **(Ava Jancar)**

**HELD RECTANGLES** Through Aug. 3. Wed.–Sun., 11 a.m.–5 p.m.

Berkeley Art Museum, 2626 Bancroft, Berk. $4–$8 (free first Thurs.)

(510) 642-0808, www.bampfa.berkeley.edu

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 20, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

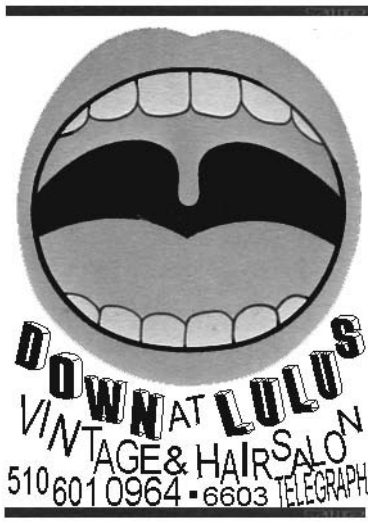
## MUSEUMS

**GLBT Historical Society** 657 Mission, gallery no 300; 777-5455, www.glbthistory.org. Tues-Sat, 1-5pm. $4, $2 seniors and students. **"Dykes on Bikes: 30 Years at the Forefront."** Exhibit celebrating Dykes on Bikes' place at the front of the SF Pride Parade (reception Thurs/15, 6-8pm). Through July 12.
**San Francisco Museum of Craft and Design** 550 Sutter; 773-0303, www.sfmcd.org. Tues-Wed, Fri-Sat, 10am-5pm; Thurs, 10am-7pm; Sun, noon-5pm. $5, $3 students (free first Thurs). **"Within Two Hands: The Eye of the Collector."** Works from the Marer Collection of Contemporary Ceramics of Scripps College. Through June 29.
**San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. $12.50, $8 seniors, $7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **"Friedlander."** Photographs by Lee Friedlander. Through Sun/18.

### BAY AREA

**Judah L. Magnes Museum** 2911 Russell, Berk; (510) 549-6950. Mon-Wed, Sun, 11am-4pm. $4, $3 students and seniors. **"@60.art.israel.world."** Recent work by more than 20 contemporary Israeli artists ("Israeli Art Today" lecture Sun/18, 2pm). Through July 27.
**Marin History Museum** Boyd Gate House, 1125 B St, San Rafael; 454-8538. Tues-Fri, 11am-4pm. **"Riding the Rails."** Exploration of the history of the North Pacific Coast and Northwestern Pacific railroads. Through Jan 10, 2009.
**Oakland Museum of California** 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. $8, $5 seniors and students (free second Sun). **"Birth of Cool: California Art, Design, and Culture at Midcentury."** Painting, architecture, furniture design, decorative and graphic arts, and music in mid-20th century California. May 17-Aug 17. **"Cool Remixed."** A look at Northern California "cool" via graffiti art, film, fashion, dance, skateboard, and bike culture. May 17-Aug 17.
**San Jose Institute of Contemporary Art** 560 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues-Wed, Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. **"This Show Needs You."**

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**Cool Remixed — an exhibition featuring graffiti, DJs, lounges, street fashion, scraper bikes, video, skate culture, and artwork created on a range of media—from car hoods to sneakers.**

**COOL EVENTS**

**May 31 : SATURDAY :** 12–9 p.m.
**Art Saves Lives: 2008 Oakland Youth Arts Festival**

**June 6 : FRIDAY :** 5–9 p.m.
**Oakland Museum of California's First Fridays After Five**

**June 15 : SUNDAY :** 12-5 p.m.
**Cool Daddy-O**

**June 20 : FRIDAY :** 6–9 p.m.
**OMCA and KBLX present Pacific Coast Jazz on the Green**

**June 29 : SUNDAY :** 1–4 p.m.
**Family Explorations! California Cool**

*Events included with museum admission, except as noted.

**www.museumca.org**

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FRIDAY NIGHTS @the de Young

**MAY 16**

LAST NIGHT OF GILBERT & GEORGE!

5:00 p.m.–8:45 p.m. with live music and cocktails. Regular museum admission prices apply.

VIEW *Gilbert & George* where the artists put themselves at the center of their artwork. Identifying as living sculptures in art and daily life, they eliminate the distinction between artist and art. This is the last Friday Night before the exhibition closes!

EXPERIENCE two separate musical performances: guitarist Lloyd Gregory and jazz trumpeter Ambrose Akinmusire.

CREATE your own colored paper collage inspired by jazz and Stuart Davis's *Night Life*.

JUDGE the New Word Series presented by Youth Speaks in the Koret Theater. Teams of three will perform before an audience who will determine what poems will advance to the championship round.




Credit: Gilbert & George, *WINTER FLOWERS*, 1982. The Carol and Arthur Goldberg Collection. © Gilbert & George

de Young

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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## MUSEUMS

CONT››

Participatory group exhibition. Through Sat/17.
**"River of Words."** Artwork by Bay Area winners of the River of Words Poetry and Art contest. Through Sat/17.
**UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. $4-8 (free first Thurs). **"Borderlandia."** Paintings, drawings, prints, and books by Enrique Chagoya. Through Sun/18. **"These Canyons: The 38th Annual University of California, Berkeley Master of Fine Arts Graduate Exhibition."** Works by Adrianne Crane, Renée Delores, Rosalynn Khor, Indira Martina Morre, Emily Prince, Wenhua Shi, and Sunaura Taylor. May 16-June 8.

# GALLERIES

## OPENING

**Bay Area Video Coalition** 2727 Mariposa, second floor; 861-3282. Daily, 10am-5pm. "ROHSTOFF [raw material]," second installment in the series featuring video installations by Rebeca Bollinger, Nate Boyce, Anthony Discenza, Brook Hinton, Sade Huron, and Laura Splan (reception Thurs/15, 6-8pm). May 15-July 31.
**Big Umbrella Studios** 906 1/2 Divisadero; 359-9211. Daily, 2-8pm. "Big and Small: Estory of de Proportions of de Meek and Mighty," featuring works by Miriam Diaz and Kristine Lee, as well as other gallery members (reception Fri/16, 7pm-midnight). May 16-June 10.
**Bucheon** 389 Grove; 863-2891. Wed-Sat, 11am-6pm; Sun, noon-5pm. Recent paintings and sculptures by Marsl and David Choong Lee (reception Sat/17, 7-10pm). May 17-June 21.
**Climate Theatre/Gallery NINE** 285 Ninth St; www.climatetheater.com. "Night Light: An Evening of Luminous Environments," group show of illuminated installations, projections, sculptures, and environments. Sat/17, 8pm-midnight; $7-10. One night only. See Picks, page 20.
**Electric Works** 130 Eighth St; 626-5496. Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm. "Pinball: Only One Earth," new works by William T. Wiley, including a repainted 1964 Gottlieb pinball machine (reception Fri/16, 6-8pm). May 16-July 3. See Picks, page 20.
**Galileo Academy of Science and Technology** 1150 Francisco; 595-0337. "Hometown San Francisco," works by Galileo High School students and faculty. Wed/14, 5-8pm. One night only.
**Goforaloop Gallery** 1458 San Bruno; (650) 888-9827. Call for hours. "Allegory," works by Keith Gaspari. Sat/17, 7-11pm. One night only.
**Icthus Gallery** 1769 15th St; 425-8863. Mon-Fri, 10am-5pm; and by appt. "The Fantastic Solution to Global Warming and Other Conundrums," works by Pete Ippel (reception Fri/16, 6-9pm). May 16-31.
**John Pence Gallery** 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm; and by appt. "Recent Oil Paintings and Drawings," by Edward Minoff (reception Thurs/15, 6-8pm). May 15-June 21.
**Marx and Zavattero** 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Reel to Real," sculptures by Matt Gil (reception Sat/17, 5-7pm). May 15-July 2.
**Micaëla** 333 Hayes; www.micaela.com. Mon, by appt; Tues-Sat, 11am-7pm; Sun, noon-5pm. Paintings by Karoline Schleh and Sabina Sule (reception May 23, 5-8pm). May 18-June 29.
**111 Minna Gallery** 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. "Circus," new paintings by Ferris Plock and Kelly Tunstall. Through May 30. Release party for *Cutter Photozine*. Thurs/15, 8pm-2am. One night only.
**Stephen Wirtz Gallery** 49 Geary; 433-6879. Tues-Fri, 9:30am-5:30pm; Sat, 10:30am-5:30pm. "Nothing Exists in Itself," new paintings by Griff Williams; "Cry Baby," new works on paper by Laurie Reed (reception Thurs/15, 5:30-7:30pm). May 15-June 28.

## BAY AREA

**Arts and Consciousness Gallery** JFK University, 2956 San Pablo, second floor, Berk; (510) 649-0499. Mon-Fri, 11am-6pm. "Traces: Memory Theater," works by Amie Clute (reception Fri/16, 6-9pm). May 14-June 7.
**Central Berkeley Public Library** 2090 Kittredge, Berk; (510) 891-6100. Mon-Tues, noon-8pm; Wed-Sat, 10am-6pm; Sun, 1-5pm. Exhibit of photographs commemorating the 75th anniversary of the New Deal. Through May 26.
**Cricket Engine Gallery** 499 Embarcadero, bldg 3, Oakl; (510) 835-1920, www.cricketengine.org. Sat-Sun, noon-4pm. "Separation, Alignment, Cohesion," installation by Jessica Cadkin (reception Fri/16, 6-9pm). May 16-June 1.
**Downtown Restaurant** 2102 Shattuck, Berk; (510) 649-3810. Call for hours. "Sounds Like Art," group show (reception Mon/19, 6-9pm). May 19-Aug 31.
**Float** Cotton Mill Studio, 1091 Calcot Place, unit 116, Oakl; (510) 535-1702, thefloatcenter.com. Call for hours. "Beneath the Surface," paintings and works on paper by Liz Mamorsky; sculptures by Paul Baker (closing party Sat/17, 6-9pm). Through Sat/17. "Art of the Cotton Mill Studios," works by Keiko Nelson, Bill Stoneham, Elizabeth Tennant, and Susan Tuttle (reception May 31, 6-9pm). May 19-July 12.
**Johansson Projects** 2300 Telegraph, Oakl; 999-9140. Thurs-Sun, noon-6pm; and by appt. "Portals," works by Jen Stark, Anna Fidler, and Jana Flynn; "Crossing the Delaware," works by Matt Gonzalez (reception Thurs/15, 6-9pm). May 15-July 5.
**Oakopolis Creativity Center** 447 25th St, Oakl; www.oakopolis.org. Sat 2-5pm; first Friday of the month, 7-10pm; and by appt. "What Is a Book?," group show curated by Sas Colby (reception June 6, 7-10pm). May 17-June 21.
**Spur Projects** 888 Portola, Portola Valley; (650) 529-2040. Tues-Sat, 11am-6pm; and by appt. "To Morris Graves," sculptures by David Kimball Anderson (reception Thurs/15, 6-8pm). Through June 9.

## ONGOING

**Art at City Hall** City Hall, ground floor, One Dr. Carlton B. Goodlett Place; 252-2590. Mon-Fri, 8am-8pm. "After the Revolution," group show of contemporary photography from California and Tehran (panel discussion Wed/14, 7-9pm). Through June 27.
**ARTworkSF** 49 Geary, suite 234; www.artworksf.com. Tues-Sat, noon-5:30pm. "What Goes Around," group show (panel discussion Thurs/15, 5:30-7:30pm). Through May 31.
**Belcher Art Gallery** 69 Belcher; 806-7078. Sat-Sun, 11am-6pm; and by appt. Paintings by Marta Resende. Through Tues/20.
**Bonnafont Gallery** 946A Greenwich; 431-7546. Sun, 2-6pm; and by appt. Photographs by Michael Katakis. Through Sun/18.
**Braunstein/Quay Gallery** 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. New paintings by Paul Pratchenko. Through Sat/17.
**Brian Gross Fine Art** 49 Geary, fifth floor; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Convergence," new paintings by Ruth Pastine. Through Sat/17.
**California College of the Arts** 1111 Eighth St; www.cca.edu. Daily, 10am-6pm. "2008 MFA Exhibition," group show. Through Sat/17. "CCA Design Thesis Presentations," group show. Through Sat/17.
**Crown Point Press** 20 Hawthorne; 974-6273. Tues-Sat, 10am-6pm. "The Cosmos," group show (reception Fri/16, 6-8pm). Through June 7.
**Elins Eagles-Smith Gallery** 49 Geary, suite 520; 981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New paintings and works on paper by Ricardo Mazal. Through Sat/17.
**Evolving Art Gallery** 215 15th St; 255-9091. Call for hours. Installations and paintings by Younhee Park (reception Sat/17, 2-5pm). Through June 10.
**Fine Arts Gallery** Fine Arts Bldg, room 238, San Francisco State University, 1600 Holloway; 338-6535. Tues, Thurs-Sat, noon-4pm; Wed, noon-5pm. "MFA Thesis Exhibition," group show. Through Thurs/15.
**Gregory Lind Gallery** 49 Geary, fifth floor; 296-9661. Tues-Sat, 10:30am-5:30pm. "A Prompt and Perfect Cure," works by Will Yackulic. Through Sat/17.
**John Berggruen Gallery** 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "Paintings 1988-2008," works by Albert Oehlen. Through Sat/17.
**Lincart** 1632C Market; 503-1981. Tues-Sat, noon-6pm; and by appt. Drawings and an installation by Tucker Nichols (reception Thurs/15, 6-8pm). Through June 21.
**Rena Bransten Gallery** 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Focus on the Figure," sculptures and works on paper by Viola Frey. Through Sat/17.
**Root Division** 3175 17th St; 863-7668. Wed-Sat, noon-4pm; and by appt. "New Growth," group show by students in the Youth Education Program. Through Sat/17.
**Thoreau Center for Sustainability** 1016 Torney; 561-7823, www.thoreau.org. Mon-Fri, 9am-5pm. "ReVisions/SF," paintings on recycled billboards by Peter Schulberg. Through May 21.
**20 GOTO 10** 679 Geary; 746-0884. Thurs-Fri, 7-10pm; Sat-Sun, 3-6pm; and by appt. "Bloodlust," works by Christopher Shields. Through May 25.
**Weinstein Gallery** 301 Geary; 362-8151. Call for hours. Works by Joan Miró. Through Sun/18.

## BAY AREA

**Esteban Sabar Gallery** 480 23rd St, Oakl; (510) 444-7411. Mon, Thurs-Fri, 11am-6pm; Sat-Sun, noon-6pm. "Emancipated Hearts — What Is Family to Me?," group show of student artwork. Through Mon/19.
**Gatehouse Gallery** Di Rosa Preserve: Art and Nature, 5200 Carneros Hwy 121, Napa; (707) 226-5991. Tues-Fri, 9:30am-3pm. "Bay Area Ceramic Sculpture," group show. Through Sat/17.
**The Hive** 301 Jefferson, Oakl; (510) 839-4000. Hours by appt. only. "Blue Alchemy," works by Ellen Fadar, Miriam Fagan, Elise Morris, Judi Pettite, and Jessica Serran featuring the use of the natural pigment woad. Through May 21.
**Institute of East Asian Studies** UC Berkeley, 2223 Fulton, sixth floor, Berk; (510) 642-2809. Mon-Fri, 9am-5pm. "Cycle of Life: Awakening," works by Brenda Louie, Dinh Thi Tham Poong, and Koo Kyung Sook. Through Thurs/15.
**Photolab** 2235 Fifth St, Berk; (510) 644-1400. Mon-Fri, 9am-6pm; Sat, 10am-2:30pm. "In the Midst of Things: Street Photography 1988-2008," by Ilona Sturm. Through Sat/17.
**San Marco Gallery** Dominican University of California, Alemany Library, 50 Acacia, San Rafael; 485-3251. Mon-Thurs, 8am-10:30pm; Fri, 8am-5pm; Sat, 9am-5pm; Sun, 2-10:30pm. "Senior Thesis Exhibition, Part Two," works by Mark Clifford, Montana Luchsinger, Claire Munzer, and Natalie Pavin. Through Sun/18.
**Swarm Gallery** 560 Second St, Oakl; www.swarmstudios.net. Tues-Sun, noon-6pm; and by appt. "Making Audrey," paintings by Obi Kaufmann; "Burn the Breeze," wood assemblages and drawings by Sara Smith; "Posture," works by Kevin E. Taylor. Through Sun/18. **SFBG**

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# stage



**The company of *A Midsummer Night's Dream*, left, busts a non–Elizabethan move; at center, the play's Bottom (Joy Fernandes) lends an ear. At right, dancer-choreographer Miguel Gutierrez contemplates his next confrontation.**

*MIDSUMMER* PHOTOS BY TRISTRAM KENTON; MIGUEL GUTIERREZ PHOTO BY ALEX ESCALANTE

## Sweet *Dream*

### Best of Broadway stages Shakespeare by way of South Asia

**By Robert Avila**
› a&eletters@sfbg.com

Words, words, words. You've probably noticed how Shakespeare's plays are full of them. They skip or loll on the tongue; they tickle or bemuse the ear. Sometimes, and not just for the uninitiated or casually acquainted, they come across with more music than meaning. Well, that "Shakespeherian Rag" goes raga in the international production of *A Midsummer Night's Dream*, now taking its San Francisco bow at the Curran Theatre, where among a cast of exclusively Indian and Sri Lankan actors, Elizabethan English vies with seven languages of the subcontinent.

The words, for a change, are therefore not the most important feature of this production — unless you happen to speak one or more of the Indian and Sri Lankan languages on display, which judging by the pockets of laughter that arose at certain moments, some in the opening-night audience clearly did. This incredibly agile, imaginative, and widely praised 2005-6 production, led by UK director Tim Supple (and making its North American debut courtesy of Best of Broadway), foregrounds the play's action, passion, physical humor, and erotic energy to such a striking degree that it reminds one persuasively of the full scope of Shakespeare's potency as a dramatist. And the dialogue — if you don't speak Hindi, for example — still reveals a surprising dramatic and melodic force all the same.

The words also give a thrilling sense of the vast treasure of cultural and linguistic tradition emanating from the subcontinent. At the same time, this is no museum piece; it is a vital blending of theatrical traditions and ideas. The amazingly athletic, even acrobatic cast effortlessly incorporates everything from traditional song and martial dance to cirquelike aerial work into the enchanted forest–realm of *A Midsummer Night's Dream* and Shakespeare's multilayered story of love's fickle and darker aspects.

As the production's lone Brit, Supple's staging is highly original. At the same time, it recalls the use of vertical space in Peter Brook's legendary 1970 staging. The backdrop is a bamboo scaffold many meters high, initially covered over in a great wavy, ruffled sheet of thick paper that beautifully absorbs and deflects Zuleikha Chaudhari's rich lighting. Performers come bursting, crawling, and tumbling through this membrane until it's a mess of tatters.

The acting is physically and emotionally strong. Joy Fernandes, for instance, delivers a particularly memorable turn as the hilariously irrepressible Bottom. Meanwhile, the musicians to the sides of the stage left and right further refine the dazzlingly dynamic action with delicate metallic strains, sweet guitar melodies, or the crashing punctuation of a massive percussion kit. **SFBG**

**A MIDSUMMER NIGHT'S DREAM**
Through June 1
Tues.–Sat., 8 p.m. (also Wed. and Sat., 2 p.m.); Sun., 2 p.m., $35–$80
Curran Theatre
445 Geary, SF
(415) 512-7770
www.shnsf.com

**BODY ECLECTIC: HE IS MIGUEL GUTIERREZ – AND HE WILL CHALLENGE YOU**

When Miguel Gutierrez left the Joe Goode Company in 1996, he was a hot dancer. He returned to the Bay Area a mature artist. In *Retrospective Exhibitionist* and *Difficult Bodies*, part of ODC Theater's recent "For the Record: Dancers Debate the Body Politic" at Project Artaud Theater, Gutierrez worked at breaking down the invisible divide between performer and audience. Granted, this idea has been tried before — but few have taken it as far, or developed it as consistently, as Gutierrez has done. The result was an evening of dance theater that at times pushed beyond what I can stomach but nevertheless left me full of admiration for the skill with which he works the material and the audience.

Gutierrez's focus of attention was the body, his and ours, individually and collectively. He raised questions about performers as narcissists and exhibitionists, and about the audience as voyeurs. He subverted expectations on timing, eliminated divisions of physical space (with brilliant lighting design by Lenore Doxsee), and embraced the authentic with the sentimental. It was manipulation of the first order, and totally autocratic.

In the opening segment when he futzed around, naked between his ankles and neck, assembling props, we learned only that he is well-built and has added a few pounds since his San Francisco days. When he then invited (actually, commanded) the audience to repeat after him, "I am Miguel Gutierrez," my reaction was, "The hell I am." The tone of confrontation wove through the evening like a cry, perhaps indicative of a love-hate relationship with performance.

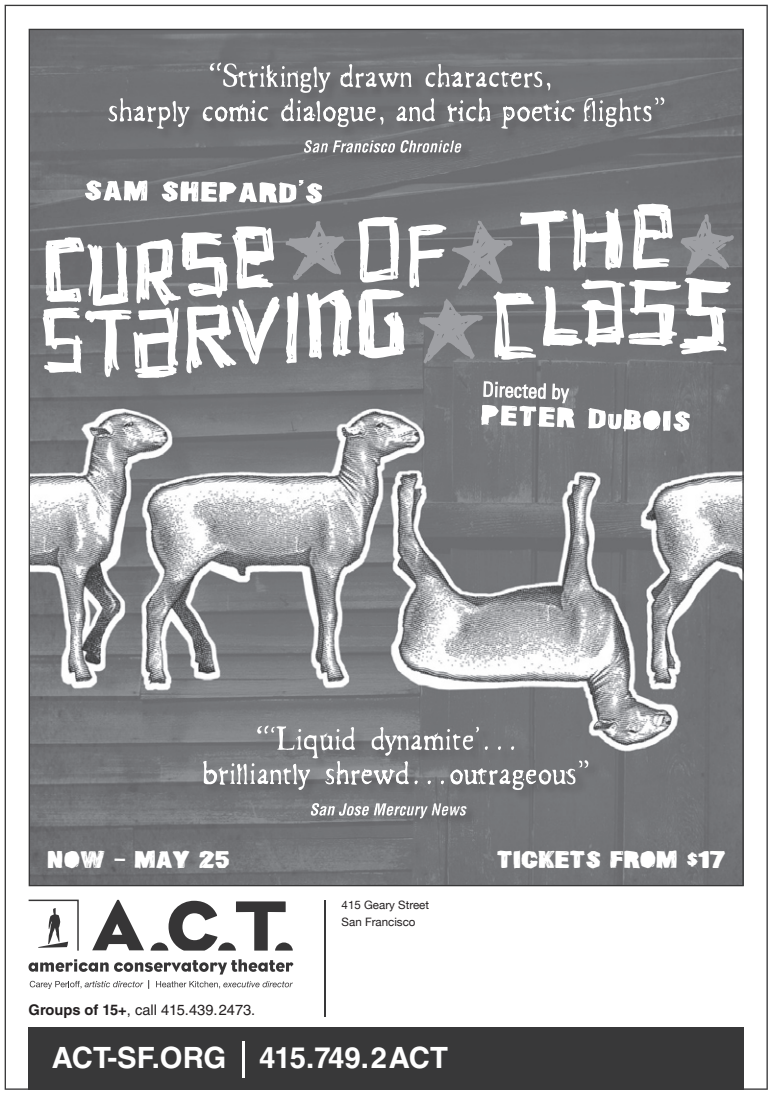
*Retrospective* was a rich tapestry of episodes that raised questions about perception. What is more real, an ad lib monologue on video, or its imitation read live from a script? Where does the screaming singer stop and become the man spilling his guts? Do we direct our eyes to Gutierrez as a teen heartthrob in an archival clip downstage, or to the live dancer way off in a corner? Have the women disappeared in the glittering sequins of their gowns in *Difficult Bodies*?

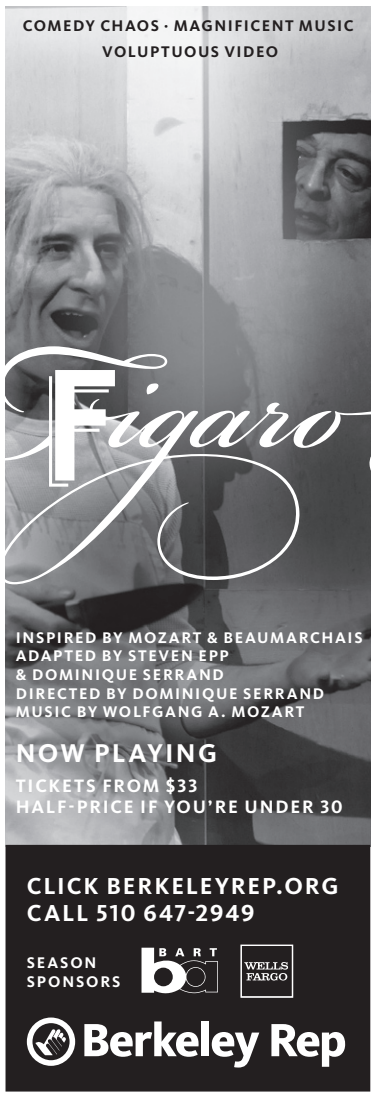
When a burning candle was moved ever closer to Guiterrez's naked butt, the performance became voyeurism at its worst. My instinct was to get up and grab the candle, saying "I am Miguel Guiterrez." Unfortunately, I didn't have the guts. **(Rita Felciano)**












## San Francisco Ballet School and School of the Arts



PHOTO OF CHRISTINA AGUIRRE (SCHOOL OF THE ARTS) BY ANDY MOOG

**PREVIEW** San Francisco Ballet just finished its 75th season with a buzz-creating festival of world premieres. But SFB hasn't gone dormant. This week the focus shifts to the next generation of dancers: San Francisco Ballet School students who hope to take on the daunting task of defying gravity and having their bodies express the contents of their souls.

At the SFB School's Student Showcase at Yerba Buena Center for the Arts, the audience can experience the stages of a dancer's progress. From the smallest kids doing their precisely placed *tendus* and still-stiff *port de bras* to the graduates, seven years later, who are ready to compete with professionals, you can see dancers blossom and begin to be themselves. You'll also notice that boys tend to develop later and that girls still dominate the field. The program features the American premiere of John Neumeier's 1986 *Yondering*, danced to Stephen C. Foster songs. The advanced students perform Helgi Tomasson's 1996 *Simple Symphony*, which he specifically choreographed for the SFB School.

But SFB isn't the only school holding its end-of-the-year recital. The School of the Arts, a magnet school of the San Francisco Unified School District, presents its budding young dancers in *Unfolding Light*, which introduces dances by student and professional choreographers, including Brittany Brown Ceres, Juan Pazmino, Gregory Dawson, and Enrico Labayen. A few of these teenage artists wowed the audience when they performed during the Izzies dance awards at the end of April. **(Rita Felciano)**

**SAN FRANCISCO BALLET SCHOOL STUDENT SHOWCASE** Wed/14, 8 p.m.; Thurs/15–Fri/16, 7:30 p.m. Yerba Buena Center for the Arts, SF. $32 (415) 865-2000, www.ybca.org

**SCHOOL OF THE ARTS' *UNFOLDING LIGHT*** Fri/16–Sat/17, 8 p.m.; Sun/18, 2 p.m. Cowell Theater, Fort Mason Center, Marina and Buchanan, SF. $18–$20 (415) 345-7575

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks for information on how to submit items to the listings.

# THEATER

## OPENING

**Crazy Wisdom Saves the World Again!** Marsh Upstairs Studio, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. $15-35. Opens Fri/16, 8pm. Fri-Sat, 8pm. Through March 24. Wes "Scoop" Nisker returns with another monologue based on his latest book of the same name.

**Peddling Rainbows** Eureka Theatre, 215 Jackson; 255-8207, www.42ndstmoon.org. Call for price. Previews Thurs/15-Fri/16, 8pm. Opens Sat/17, 6pm. Runs Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Additional shows May 21, 7pm and May 24, 1pm. Through May 25. Musical theater company 42nd Street Moon performs the revue based on the songs and poetry of E.Y. Yip Harburg.

**Squeeze Box** Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. $15-35 sliding scale. Previews Sat/17, 5pm; Sun/18, 7pm. Opens May 23, 5pm. Runs Sat, 5pm; Sun, 7pm Through June 29. Ann Randolph plays an assortment of outrageous characters in a solo show about her times spent attending a homeless shelter for mentally ill women.

## BAY AREA

**Beowulf: A Thousand Years of Baggage** 1901 Ashby, Berk; (510) 841-6500, www.shotgun-players.org. $17-25 (pay what you can through May 18). Previews Wed/14-Thurs/15, 8pm. Opens Fri/16, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Through June 15. See Picks, pg 20.

**The Musical of Musical (The Musical!)** Lesher Center for the Arts, 1601 Civic Dr., Walnut Creek; (925) 943-7469, www.centerrep.org. Call for price. Opens Tues/20, 7:30pm. Call for days and times. Through June 14. CenterREPertory Company takes on Eric Rockwell and Joanne Bogart's spoof of Broadway composers Rodgers and Hammerstein, Stephen Sondheim, and more.

**Northanger Alley** Pear Avenue Theatre, 1220 Pear Avenue, Unit K, Mountain View; (650) 254-1148, www.thepear.org. Opens Fri/16, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through June 8. Artistic director Diane Tasca adapts Jane Austen's novel to the stage.

**The Wizard of Oz** Mountain Theater, Mt. Tamalpais, Mill Valley (415) 383-1100, www.mountainplay.org. Call or visit Web site for directions or shuttle bus info. $37. Sun, 1pm. Through June 15. James Dunn, founder of the drama program at College of Marin, directs the munchkin-filled musical.

## ONGOING

**Beach Blanket Babylon** Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. $25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

**The Bell Curve** Shelton Theatre, 533 Sutter; brownpapertickets.com. $20. Thurs, 8pm. Through June 12. Always ready to take on racism in America, comedian W. Kamau Bell returns with enough material from the past two weeks to last the next six.

**The Book of Mark** Garage, 975 Howard; 585-1221, www.pusworks.org, www.brownpapertickets.com. $15-20. Fri/16-Sat/17, 8pm. Charles Pike performs in his solo show adapted from the biblical gospel.
**The Breast of Sherry Glaser** Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. $22-35 sliding scale ($15-24 during previews). Previews Thurs/15, 8pm. Opens Fri/16, 8pm. Runs Thurs-Sat, 8pm. Through June 14. In an effort to entertain, raise money for an Iraqi orphanage, and foster world peace, Glaser bares all for her solo show.
**Bug** SF Playhouse, 533 Sutter; 677-9596. $38-65. Wed-Sat, 8pm (also Sat, 3pm). Through June 14. A wife on the run hides out in a seedy Midwestern motel with her lesbian biker buddy and a paranoid Gulf War vet in Tracy Letts' racy play performed by Shotgun Players.
» **Curse of the Starving Class** American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. $17-71. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. No matinee May 21. Through May 25. While there's almost never anything in the play's notorious kitchen fridge, a plethora of animals infest the household at the center of *Curse of the Starving Class*, all kinds of animals — innocent little maggot-infested lambs, hacked up and disappeared freezer chickens, mad horses, booze-mad husbands and fathers, birds of prey, bomber planes, toy warplanes dangling over a child's bed — yeah, even the machines are like animals here, locked in some mortal embrace between men. Cutting its way through this jungle of famished beasts like the first transcontinental railway is the hereditary line, the nitroglycerine in the blood, the disease and mojo and curse that is the family in Sam Shepard's first full-length play. Director Peter DuBois' very sharp, engrossing, and brilliantly cast revival for American Conservatory Theater includes some subtle but significant revisions from the playwright — like a new division between two, rather than three, acts — that strengthen the story arc and feed the momentum. But tinkering aside, this still astonishing early play, swiftly followed by related Shepard milestones *Buried Child* and *True West*, remains at once an extremely personal work and a sober, scathing — not to mention dead-on prescient — assault on the whole wasting system of petty and weighty swindles that mark this rapacious zoo, god bless, of spiritually and materially starved predators. It's not that the play remains fresh or topical or relevant. It's simply very funny, very dark, and very true. (Avila)
**Flaming Sin: London's Grand Guignol** Hypnodrome, 575 Tenth St; 377-4202, 1-800-838-3006, www.thrillpeddlers.com, www.brownpapertickets.com. $20 ($69 for "shock box" seats). Extended run: Fri-Sat, 8pm. Through May 31. Going to the Hypnodrome, where Grand Guignol theater company Thrillpeddlers dwell, is spooky enough. The cast of characters that greet you as you enter the ramshackle warehouse situated on a deserted SoMa corner under a freeway overpass exude a distinct Addams Family vibe. Even though they couldn't be more welcoming, you can't help be a little fretful of these macabre-loving creatures of the night. What might they do to you once you've let your guard down? It's guaranteed that they'll treat you to an arousing evening of theater, as they have done for many audiences over the past 18 years. The current production brings to life an early work of Noel Coward's, *The Better Half*, written for the Grand Guignol of London in 1921 when the master of English wit was only 22, and then swiftly buried by Lord Chamberlain, who did not approve of the "loose" morals depicted in this short, sexy one-act in which Alice Louise as Alice executes the loquacious dialogue at just the right clip. After that little joy ride, André de Lorde and Alfred Binet's thoroughly eerie *Old Women* traps you in a deep freeze. The post-show skits and film clips range from the kinky to creepy — especially when the lights go all the way out. (Giattina)
**It's Murder, Mary** New Conservatory Theatre Center, Decker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. $22-34. Wed-Sat, 8pm; Sun, 2pm. Through June 28. Co-authors Andrew Black and Patricia Milton put the camp into their whodunnit set on the Russian River.
**A Midsummer Night's Dream** Curran Theatre, 445 Geary; 512-7770, www.shnsf.com. $35-80. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through June 1. Director Tim Supple incorporates martial arts action and acrobatics into a South Asian–flavored version of Shakespeare's magical comedy. See "Sweet *Dream*," page 47.
**Octopus** Magic Theatre, Fort Mason Center, bldg D, Marina and Buchanan; 441-8822, www.magictheatre.org. $20-45. Wed-Sat, 8pm; Sun, 2 and 7:30pm. Through June 8. Four gay men confront their commitment issues in Steve Jockey's drama.
**The Odd Couple** Custom Stage, Off-Market Theatre, 965 Mission; 1-800-838-3006, www.custommade.org. $15-25. Thurs-Sat, 8pm. Through June 7. Oscar and Felix clash as middle-aged roommates in Neil Simon's comedy.
**Out Cry** Next Stage Theater, 1620 Gough; www.internationaltheaterensemble.com. $15-25. Fri-Sat, 8pm; Sun, 2pm. Through June 1. Felecia Faulkner, a cousin of the famed Southern writer and close friend of Tennessee Williams, portrays the lead role in the belated playwright's drama.
**Point Break Live!** Xenodrome, 1320 Potrero; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. $25. Fri, 8pm; Sat, 7:30 and 10pm. Through June 28. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.
**Let Us Play** Thick House, 1695 18th St; 401-8081, www.thickhouse.org, www.playground-sf.org. $23-40. Thurs-Sat, 8pm; Sun, 7pm. Through May 25. Because playwrights face the special challenge of creating pieces that have to work as well off-book as on it, staged reading and development series such as PlayGround serve an essential role in the process of ushering new works from page to stage. This year's Best of Playground Festival highlights seven 10-minute plays by local playwrights — including past PlayGround alums Aaron Loeb, Geetha Reddy, and Garret Jon Groenveld — all loosely centered around the topic of family and relationships. Mostly comedic in nature, the plays range from a theatre director's attempt to immortalize his production of *Romeo and Juliet* by having his actors die onstage (containing a trace echo of Mark Jackson's *American $uicide*, which premiered on this same stage last year) to the darkly comic *Panopticon*, which manages to explore the larger issue of privacy and surveillance within the confines of an acidic domestic squabble. A solid cast of seven actors don and discard their rotating roles with ease, ably directed by a whole slew of Bay Area notables including Chris Smith and Tracy Ward. As in any festival of new works, certain pieces shine brighter than others, casting a glimmer of hope upon the future of American playwriting. (Nicole Gluckstern)
**7 Sins** Theatre Rhinoceros, studio, 2926 16th St; 861-5079, www.therhino.org. $10. Extended run: Fri-Sat, 8pm. Through May 31. James Judd stars in a comedic solo show about his life of committing cardinal acts of badness.
**Shopping! the Musical** Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. $25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.
**Son of Sam I Am** Garage, 975 Howard; 585-1221, www.pusworks.org, www.brownpapertickets.com. $15-20. Extended run: Thurs/15, 8pm. Chicago-based Performers Under Stress take on short and obscure works by Samuel Beckett.
**"Sweetie" Tanya: The Demon Barista of Valencia Street** Exit Theatre, 156 Eddy; www.theexit.org, www.brownpapertickets.com. $25. Thurs-Sat, 8pm. Through May 24. The return of *"Sweetie" Tanya* (after its debut run at the Darkroom in January) feels like an off-Broadway-bound show that's generously consented to remain off–Union Square for now. Dan Wilson's inspired take on Sweeney Todd — re-imagined as a tale of sexual and class exploitation at the economic fringes of the white yuppie-hipster makeover of the Mission, narrated by a schizophrenic homeless man (sharply played by Bryce Byerley) — is more than mere spoof. Just as the original Sweeney had a real beef that made his monstrous deeds explicable if not necessarily forgivable, "Sweetie" Tanya (a terrific Kate Austin-Gröen) derives her campaign of vengeance from a situation as much personal as political, aggravated by the harassment she receives behind and over the counter at a Mission coffee house. Beneath its delightful foam of frothy comedy, *"Sweetie" Tanya* hides a depth charge of caffeinated cruelty and outrage. Among the show's many qualities are some very good songs (from various contributors), sung especially well by Austin-Gröen and costar Alexis Wong, and backed by composer and musical director Steve Kahn's fine five-piece band. There could be more in way of plot development, the staging is occasionally too static, and the supporting performances are uneven. But none of these weaknesses much impinge on *Sweetie*'s remarkable success. (Avila)
**What Mama Said about "Down There"** Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. $15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.
**Winnie the Pooh** Young Performers Theatre, Fort Mason Center, Marina and Buchanan, bldg C, third floor; 346-5550, www.ypt.org. $7-10. Sat/17-Sun/18, 1pm (also Sun, 3:30pm). Pooh and the gang get into the usual mischief.

### BAY AREA

**Figaro** Berkeley Repertory, Roda Theatre, 2015 Addison; Berk; (510) 647-2917, www.berkeleyrep.org. $13.50-69. Tues and Fri-Sat, 8pm (also Thurs and Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through June 8. Theatre de la Jeune Lune returns to the Rep with a fresh interpretation of Mozart's opera by incorporating characters from the plays of Pierre Beaumarchais into the action.
**Hard Laughter** The Wooden Duck, 1848 Fourth St., San Rafael; 454-2787, www.altertheater.org. $20-25. Thurs/15-Sat/17, 8pm; Sun/18, 7:30pm. Alter Theater presents a world premiere adaptation of Anne Lamott's first novel.
**Love Person** Marin Theatre Company, 397 Miller, Mill Valley; 3885208, 222.marintheatre.org. $20-35. Wed/14, 7:30pm; Thurs/15-Sat/17, 8pm; Sun/18, 5pm. Using a variety of communication methods, including sign language, text messaging, and Sanskrit, playwright Aditi Brennan Kapil tells the love stories of two sisters.
**No Child** Berkeley Repertory Theatre, Thrush Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $27-69. Wed, 7pm (May 21 and 28 only); Thurs (May 22 and 29 only)-Sat, 8pm; Sun, 2 and 7pm. Additional matinee May 31, 2pm. Through June 1. Nilaja Sun's drama shows what really goes on in the public schools of America.
**Queenie Pie** Oakland Metro Operhouse, 630 Third St., Oakl; (510) 763-1146, www.oakland-opera.com. $28-35. Thurs-Sat, 8pm; Sun, 2pm. Through May 25. The Oakland Opera performs Duke Ellington's comic opera.
**Sunrise at Campobello** Willows Theatre, 1975 Diamond Blvd., Concord; (925) 798-1300, www.willowstheatre.org. $30-40. Wed-Thurs, 7:30pm (also Wed, 3:30); Fri-Sat, 8pm (also Sat, 2pm); Sun, 3pm. Through June 1. Dore Schary's drama depicts President Franklin D. Roosevelt's early days in politics.
**3 Vanek Plays: Audience, Unveiling, and Protest** Jewish Community Center of the East Bay, 1414 Walnut, Berk; 1-800-838-3006, www.jcceastbay.org. $15-20. Thurs/15 and Sat/17, 8pm; Sun/18, 2 and 7pm. Eastenders Repertory Company perform three plays by former dissident of Czechoslovakia turned president of the Czech Republic, Václav Havel.
**'Tis Pity She's a Whore** Impact Theatre, La Val's Subterranean, 1834 Euclid, Berk; (510) 464-4468, www.impacttheatre.com. $10-15. Thurs-Sat, 8pm. Through June 7. Trouble ensues when a hot brother and sister fall in love, do it, and get pregnant in John Ford's play directed by Impact's Melissa Hillman.
**Uncle Vanya** Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-5999, www.brownpapertickets.com. $10-12. Thurs/15-Sat/17, 8pm. Actors Ensemble of Berkeley present a new adaptation of Anton Chekhov's play directed by and starring Stanley Spenger.

## DANCE

» **Dandelion Dancetheater** CELLspace, 2050 Bryant, SF; (510) 885-3154, www.brownpapertickets.com. $10-20. Fri-Sun, 7 (Program A) and 8:30 p.m. (Program B). The integrated dance theater group performs.
**Aura Fischbeck, Kathleen Hermesdorf, and Sonia Reiter** Garage, 975 Howard; 885-4006, www.975howard.com. $10-20. Sun-Mon, 8pm. Three choreographers present an evening of collaborative work at RAW (resident artists' workshop).
» **San Francisco Ballet School** Yerba Buena Center for the Arts, 700 Howard; 865-2000, www.ybca.org. $32. Wed, 8pm; Thurs-Fri, 7:30pm. See pick box.

CONTINUES ON PAGE 50 »

"Being the Decider, don't misunderestimate my strategerie."
- GEORGE W. BUSH

We never did, Mr. President. Thank you for 8 years of box office gold.

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## DANCE
CONT»

**San Francisco School of the Arts** Cowell Theater, Fort Mason Center, Marina and Buchanan; 345-7575, www.fortmason.org. $13-20. Fri-Sat, 8pm; Sun, 2pm. See pick box.
**Zavain Dar-Bharata Natyam** Dance Mission Theater, 3316 24th St.; 816-4441. $10. Fri-Sat, 8pm; Sun, 6pm. The dancer who hails from Tamil Nadu performs in the erotic Bharata Natyam south Indian style.

### BAY AREA
**Berkeley Ballet Theater** Julia Morgan Center for the Arts, 2650 College, Berk; (510) 843-4689, www.juliamorgan.org. $15-21. Fri-Sat, 7pm (also Sat, 2pm); Sun, 2pm. The annual spring show features dancers from the youth company and children's division.

## PERFORMANCE
**All Male Amateur Strip Show** Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.
**Brian Shapiro's CultureWorks** Garage, 975 Howard; 283-8052, www.975howard.com, www.cultureworksinc.org. $10-15. Tues, 8pm. The performance artist combines text, movement, and song for his solo show, *In Time and Spacey*.
**Clint Catalyst** The SF Center, 1800 Market; 865-5555, www.sfcenter.org. Tues, 7pm. Free. The Radar Reading Series presents a performance by the writer and comedian.
**Cooking Show Con Karimi and Castro** SomArts Cultural center, 934 Brannan; 864-4126, www.apiculturalcenter.org. $18-20. Thurs-Sat, 8pm; Sun, 7pm. The Asian Pacific Islander Cultural Center hosts a live cooking show with chefs Mero Cocinero Karimi and Comrade Cocinero Castro stirring up Iranian-Guatemalan-Filipino food.
**The Desire Project** Mama Calizo's Voice Factory, 1519 Mission; www.voicefactory.org. $15. Thurs-Sat, 8pm. Judy Cohen directs six performers in their ruminations on desire.
**Dirty Little Secret** Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempireplushroom.com. $25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.
**Ecstasy with the Pomegranate** Yerba Buena Center for the Arts, 701 Mission; 978-2787, www.ycba.org. $35. Thurs-Sat, 8pm. The internationally acclaimed Ilkhom Theatre of Uzbekistan contrasts the freedom of artistic expression with the closeting of homosexuality under early 20th-century Soviet Russian rule.
**Fauxgirls!** Kimo's, 1351 Polk; 621-3158, www.fauxgirls.com. $10. Sat, 10pm. The drag cabaret show features female impersonators Victoria Secret, Chanel, and more.
**Follies** Paramount Theatre, 2025 Broadway, Oakl; (510) 625-8497, www.oebs.org. $25-70. Fri, 8pm; Sun, 2pm. The Oakland East Bay symphony performs music from Stephen Sondheim and James Goldman's Broadway show with various singers and dancers.
**Ghosts of the River** Mission Cultural Center, 2868 Mission; 648-4461, www.shadowlight.org. $5-10 sliding scale. Fri-Sat, 8pm. I. Made Moja, Larry Reed, Favianna Rodriguez, and Octavio Solis workshop their collaborative exploration of immigrant experience.
**Gilbert and Sullivan: Straight Up with a Twist** Yerba Buena Center for the Arts, 978-2787, www.ybca.org. $13-46. Sat and Sun. Call for time. Lamplighters Music Theatre's latest musical gives a behind-the-scenes look at Broadway's dynamic duo.
**Listen/Vision** San Francisco Art Institute, 800 Chestnut; www.volumeprojects.org. $15. Wed, 7pm. Olaf Bender, Frank Bretschneider, and Carsten Nicolai of the celebrated artist collective Raster-Norton fuse pop, art, and science through experimental electronic audiovisual performance.
**Making Our Dreams Come True** Davies Symphony Hall, 201 Van Ness; 865-2787, www.sfgmc.org. $20. Fri, 8pm. The dreamy San Francisco Gay Men's Chorus sing a glamorous glee-club concert.
**The Purple Friday Show** Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. $5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.
**Rated F Comedy** Zeum Theater, 221 Fourth; 239-0249, www.kularts.org. $25. Fri, 8pm. This showcase of Filipino American standups features comics Kevin Camia, Joey Guila, Allan Manalo, Nico Santos, and the sketch group Touchblue in a night bound to be *nakakatuwa*.
**Red Hots Burlesque** El Rio, 3158 Mission; (201) 615-9245, www.redhotsburlesque. Fri, 7:30pm. Free. The weekly burlesque event presents a tribute to rock group the Cramps.
**Rosenbach Company** Jewish Community Center of San Francisco, 3200 California; 292-1233, www.jccsf.org/arts. Wed, 8pm. The Serial Boxes series presents a production of Ben Katchor and Mark Mulcahy's pop opera chronicling the life of Abe Rosenbach, an internationally known rare-book dealer.
**SF International Comedy Festival** Stage Werx Theatre, 533 Sutter, and Our Little Comedy Club, 287 Ellis; 928-4060. $10-15. Wed-Sat, 8 and 10:30pm. Local Nigerian born comedian Sia Amma hosts a comedy fest featuring funny people from the exotic locales of India, Israel, Korea, Iran, and New Jersey.
**Stand Uppity Comedy Tour** Mezzanine, 444 Jessie; 820-9669, www.236.com/standuppity. $16-18. Tu, 8pm. Veteran comics Andy Kindler, Marc Maron, and Eugene Mirman join forces for an irreverently self-righteous evening of laughs.
**Teatro ZinZanni** Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org. $116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting.
**2008 Bay Area Poetry Marathon** LAB, 2948 16th; 864-8855, www.myspace.com/bayareapoetrymarathon. $3-15 sliding scale. Sat, 7pm. Poets LaTasha Diggs, Dana Gottlieb, Israel Haros, Matthew Shears, Hugh Steinberg, and others celebrate verse in this event five years running.
**2008 San Francisco Young Playwrights Festival** Diego Rivera Theatre, City College of San Francisco, 50 Phelan; sfyoungplaywrights.org, $7-10. Thurs and Sat, 8pm; Sun, 2pm. This year's festival features four plays by local high school students.
**Ben Vereen** Jewish Community Center of San Francisco, 3200 California; 292-1233, www.jccsf.org/arts. $62-68. Sat, 8pm. Tony award-winner Ben Vareen brings his song and dance to the JCC in a tribute to his idol Sammy Davis, Jr.
**Voices Lesbian Choral Ensemble** Kanbar Center, 44 Page; (510) 486-8984, www.voicesle.org. $15-20. Fri, 8pm. (Also, Sat, 8pm: Lake Merritt United Methodist Church, 1330 Lakeshore, Oakl.) The ensemble celebrates its 20th anniversary with a performance.
**Writers with Drinks** Make Out Room, 3225 22nd; www.writerswithdrinks.com. $3-5 sliding scale. Sat, 7:30pm. Authors Marc Acito, Adam Mansbach, Alejandro Murguia, and April Sinclair follow in the footsteps of Bukowski and Hemingway for a night of literary drinking.

### BAY AREA
**Delina Brooks, Las Manas Tres, and El Teatro Campesino** La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568, www.lapena.org. The hip-hop theater artists perform using dance, poetry, and song.
**Burlesque 'n Brass** Café Van Kleef, 1621 Telegraph, Oakl. (510) 763-7711, www.cafevankleef.com. $10. Sat, 9pm. Ongoing. New Orleans–style jazz musicians mix with a carnaval cabaret dance troupe.
**Dial M for Masturbation** Parkway Theater, 1834 Park Blvd., Oakl; (510) 814-2400; www.babeland.com. Drag kings perform at a sex-positive event sponsored by sex-toy store Babeland.
**Iris and Her Girls** Berkeley City Club, 2315 Durant, Berk; (510) 663-5765, www.poorplayers.org. $20. Wed-Sun, 8pm (also Sat-Sun, 2pm). Three retired women and their classics teacher at the local senior center in James Keller's play.

## COMEDY
**Annie's Social Club** 917 Folsom; www.sfstandup.com. Tues, 6:30pm: "Comedy Speakeasy," hosted by Jeff Cleary and Chad Lehrman, free.
**Brainwash** 1122 Folsom; 861-3663. Wed, 8pm: "The Broad Way Open Mike," free. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.
**Club Deluxe** 1511 Haight; 552-6949. Mon, 9pm: "Comedy Deluxe," with rotating hosts Sam Arno and Leah Eva, free.
**Cobb's Comedy Club** 915 Columbus; www.cobbscomedyclub.com, www.ticketweb.com. Thurs-Sun, 8pm (also Fri-Sat, 10:30pm): Tommy Chong and Shelby, $20.50-23.50.
**Deco Lounge** 510 Larkin; 846-7290. Fri, 10pm. Candy Churilla, David Hawkins, and Ronn Vigh host "Up, Mayhem, and More," an evening of unconventional comedy.
**Delirium** 3139 16th St, 552-5525. Wed, 6:30pm: "Your Name Here Comedy Show" open mic, free.
**Grant and Green Saloon** 1371 Grant; 693-9565, benfeldmancomedy.com. Free. Mon, 7:30pm: Ben Feldman hosts "The Joke Show," a weekly showcase of local talent, free.
**Harvey's Funny Tuesdays** Harvey's, 500 Castro; 846-7290, harveysfunnytuesdays@yahoo.com. Tues, 9pm. Ronn Vigh and Nick Leonard host a gay comedy night.
**SF Playhouse** 533 Sutter, second floor; www.comedyonthesquare.com. Sun, 8:30pm. Ongoing. $20. Tony Sparks hosts a weekly comedy showcase.

### BAY AREA
**23rd Bay Area Storytelling Festival** Kennedy Grove Regional Park, San Pablo Dam Road near El Sobrante; (510) 869-4946, www.bayareastorytelling.org. $13 single tickets $70 whole festival. Sat, 9:30am-8pm Sun, 9:30am-5:30pm. The oral tradition perserveres as storytellers gather to exchange story and song beneath sunny skies. SFBG




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*May 13 – 16*
*Jack Adams Hall, Cesar Chavez Student Center, free*
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**BECA-**Fest
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*Studio One, Creative Arts building, free*
The top documentary, sports, advertising, drama, news magazine and music recordings by Broadcast and Electronic Communication Arts (BECA) students.

**Film** Finals Screenings
*7PM, May 16, McKenna Theatre Creative Arts building, $5 – $7*
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## 16th and Mission Open Mic

**PREVIEW** The most popular open mic in San Francisco doesn't actually have a mic at all. For the last five years, poets, MCs, musicians, and everyone in between have gathered at the 16th and Mission BART Station Plaza on Thursday nights. With no time limits or host, the event often turns into a free-form jam session, crossing cultural and artistic lines.

Since it began in 2003, the event has steadily grown and changed. It was originally a project of the Collaborative Arts Insurgency, which consisted of two dozen or so local poets and musicians. But when the group disbanded and abandoned the open mic, participants continued to show up. The Insurgency started something that took on a life of its own.

The performers don't hide or avoid the police sirens and street junkies — rather, they incorporate the sounds into their acts. A poet could start reading alone and, by the end of the piece, have a guitarist and a drummer playing along. With this willingness to evolve, participants avoid the stuffy atmosphere of a coffeehouse open mic, where everyone has a time limit ticking in the back of their minds while singing their songs. **(Alex Felsinger)**

**16TH AND MISSION OPEN MIC** Thurs/15, 9 p.m. 16th and Mission BART Station Plaza, SF. www.16thmission.com

Events listings are compiled by Duncan Scott Davidson. See Picks, page 20, for information on how to submit items to the listings.

## WEDNESDAY 14

**"Runway 2008: Revolution"** McKenna Theater, SF State University, 1600 Holloway, SF; www.ticketweb.com. 7pm, $12. SF State University's Student Fashion Association teams up with the Apparel Design and Merchandising program to bring you their annual fashion show. This year's theme is "Revolution," so expect a lot of bullet belts, faux fur automatic weaponry, and jauntily cocked Ché-esque berets.
**"Runway Bazaar: The Place for Fashion"** Herbst International Exhibit Hall, Fort Mason Center, 385 Moraga, SF; (415) 239-3588. 8pm, $10-15. Not to be upstaged by SFSU, the fashion mavens at City College are holding their own runway show across town. On the same night. At almost the same time. Rumor has it the two groups of glitterati will be meeting after their respective shows at a yet-to-be-named public park to beat each other's dazzlingly attired asses into the dirt.

## FRIDAY 16

**Lego Master Builder Constructs Massive Yoda Figure** Hillsdale Shopping Center, 60 31st Ave., San Mateo; (650) 345-8222. 10am-6pm, free. Through Sun/18. I don't know what's more rad — the fact that that dude is getting paid to build a giant Yoda out of Legos, or that his job title is "Lego Master Builder." Kids are invited to assist the unnamed Jedi of building blocks as he creates a outsize monument to the pint-size badass. Building starts Friday morning and finishes on Sunday.

## SATURDAY 17

**Asian Heritage Street Celebration** Japantown, Post between Laguna and Fillmore; www.asianfairsf.com. 11am-6pm, free. DJs, martial artists, J-cars, a Muay Thai ring (ouch!), karaoke contest, arts and crafts, anime (no, not the porn kind), free health screenings (for after the Thai kickboxers whoop your ass) ... this street fair has it all. Except, perhaps, Taiwanese Americans.
**Taiwanese American Cultural Festival** Union Square, Geary at Powell; www.tafnc.org. 10am-6:30pm, free. This event features Taiwanese food and performances by various dance and music troupes, including the Ten Drum Percussion Group from Taiwan. Not sure why the organizers of this event weren't feeling the ostensibly pan-Asian "Heritage Festival" in Japantown. Maybe they don't play well with others.
**Power Tool Drag Races** 2255 McKinnon; www.powertooldragraces.com. Noon-sundown; $20 ($30 for both days). Also Sun/18. What kind of a freak reworks a perfectly good welder, drill, or band-saw into a drag-racing death machine? The kind of freak I want to get to know, that's what kind.

### BAY AREA

**Lego Master Builder Constructs Massive Yoda Figure** Hillsdale Shopping Center, 60 31st Ave., San Mateo; (650) 345-8222. 10am-6pm, free. Through Sun/18.

## SUNDAY 18

**Power Tool Drag Races** 2255 McKinnon; www.powertooldragraces.com. Noon-sundown; $20 ($30 for both days).
**Trans Community Picnic** Dolores Park, Dolores at 19th St; www.transmarch.org. 11am-4pm, free. "Oh my TVC one five, oh oh, TVC one five. Tra-a-ansition....Tra-a-ansmission." "TVC 15" by David Bowie is supposedly about a television set, but I'm not so sure: "One of these days I may just/ Jump down that rainbow way ... " Sounds to me like the Thin White Duke may have been contemplating the inner Thin White Duchess.

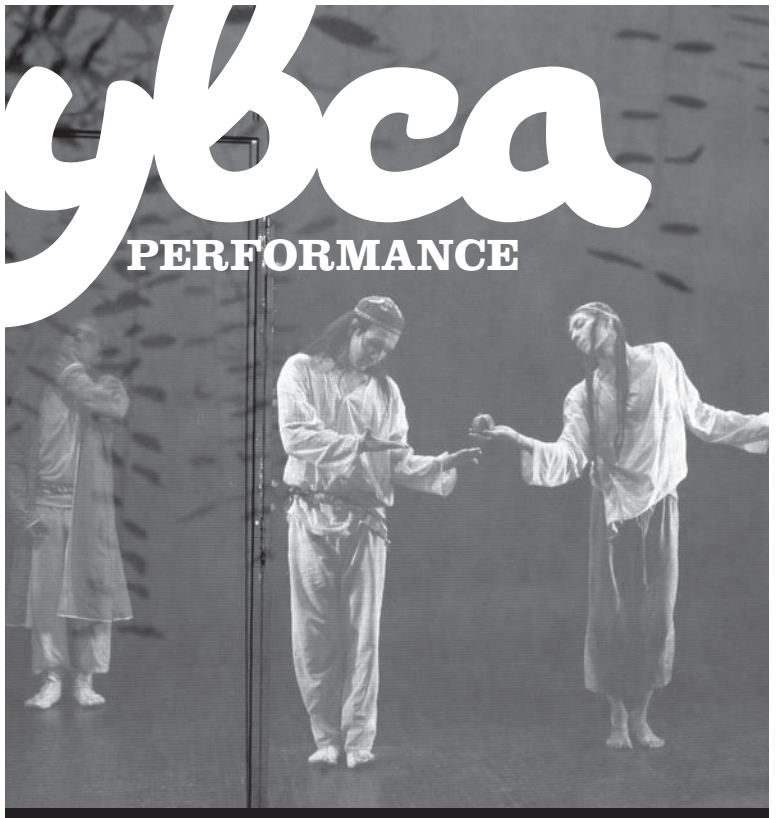
### BAY AREA

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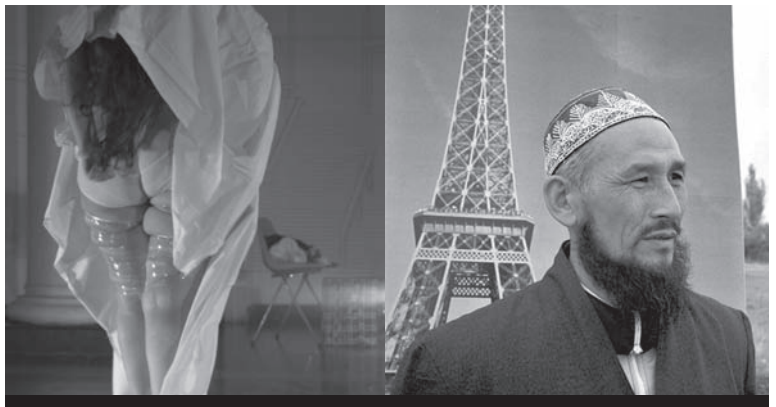
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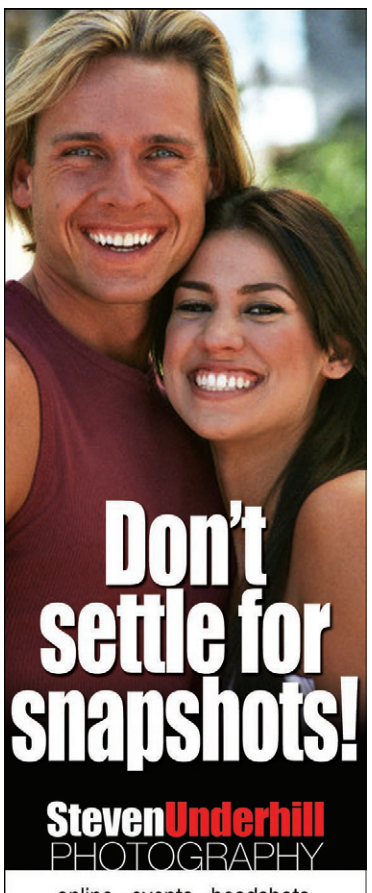
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**Rich in friendly elegance, Poesia in the Castro serves rich dishes like risotto (left) with California flourishes.**
GUARDIAN PHOTOS BY RORY McNAMARA

## I like to watch

**By Paul Reidinger**
› paulr@sfbg.com

Since my Italian is limited to a few cuss words plus "prego," I was not able to follow the ins and outs of the Italian film being shown, Foreign Cinema–style, on the rear wall of Poesia, a lovely restaurant opened by Francesco D'Ippolito in March in one of the Castro's most haunted locales. The movie looked like a close relation of *The Dick Van Dyke Show*, to judge by the costuming and black-and-white cinematography, and it lacked both sound and subtitles — not necessarily a huge loss for Anglophone diners who prefer to keep their attention trained on their dinners and on one another, instead of on the movie's progress and whether or not the actors are swearing in Italian.

The movies at Foreign Cinema generally include subtitles and are not limited to Italian provenance. In these respects, Poesia is a not-quite-direct descendant of that highly successful, highly atmospheric Mission District restaurant. Nonetheless, the new place's ancestry is plain. It's also welcome, and I speak as someone who resists the multimedia antics that make too many restaurants too stimulating to be pleasant these days. Poesia's second-story digs, across the street from the venerable Midnight Sun, have recently been home to Ararat and La Mooné, a pair of worthy ventures that seemed to get lost in the Castro shuffle. This can happen when people can't easily find you. A staircase is a slim sidewalk presence for any restaurant. So, sweeten the deal with a movie! Screen it, and they will come.

And if they come hungry, all the better. Poesia's food is rich in friendly elegance and would be worth seeking out even without a cinematic enticement. It also reminds us that classic Italian cooking doesn't (on the one hand) need tinkering with but (on the other) does accept flourishes, even California-style ones, without losing its essential honesty. I particularly liked the glasslike slivers of flash-fried green garlic that served as a bed for a trio of *arancini* ($6), risotto fritters aromatic with a stuffing of smoked mozzarella cheese. Once the arancini were gone, it was as if we'd been transported to the scene of an auto break-in, with shards of translucent green all over the place. The arancini themselves were sensually, addictively creamy, though short-lived. But we found ourselves nibbling at the green garlic as a satisfying coda.

Fennel root (*finocchio)* has been a player in Roman Jewish cooking for two millennia, and it clearly matters to Poesia's kitchen too, at least at this time of year, the crest of the season of roots. The bulbs turned up quartered, breaded, and lightly fried ($7) as an appetizer — a kind of *frito misto* without the *misto* — and, shredded, in a salad ($7.50) tossed with arugula leaves and mandarin-orange sections and dressed with a blood-orange vinaigrette. Fennel root is often mentioned as an interesting substitution for celery, but these two dishes, whether considered separately or juxtaposed, suggest that it's far more than a stand-in for a simple staple.

If not *finocchio*, then *radicchio* — the claret and white chicory leaves with the bitter edge — which turned up as a bed for a sophisticated seafood salad ($14). The seafood consisted of peeled shrimp, sea scallops, squid, clams, and mussels, simmered in a marinara sauce and laid atop the radicchio, whose leaves had been softened and made less sharp by braising. And since finocchio and radicchio need not be mutually exclusive, the plate (a long and narrow rectangle like a sushi platter) was finished with a salad of intertwined carrot and fennel-root ribbons at the far end.

Veal is among the most ethically problematic of meats — the calves it's obtained from are largely a consequence of the none-too-pretty dairy industry (only pregnant cows lactate) — but it's also mild-flavored and sublimely tender and buttery if handled with care. At Poesia the sautéed medallions ($19) were bathed in a *pizziaola* sauce, a puree of tomatoes charged with garlic, oregano, and hot pepper, and dotted with halves of pitted black olives. The rest of the dish was finished simply, with quarters of roasted new potato and heap of sautéed broccoli rabe, dark green and glistening.

Desserts, like the savory courses, are variations on classic themes. Tiramisù is beyond cliché now, but Poesia's version ($7) uses Grand Marnier, for a hint of oranginess, and it doesn't have the typical tiramisù's sloppy-lasagne-square look but instead resembles a striped lampshade. Cannoli ($7) is more conventional in appearance — a flute of crisped pastry — and is filled with chocolate chip–studded whipped cream, while an honor guard of strawberry slices stand at attention to one side.

The restaurant's layout remains unchanged from earlier incarnations. There is a bar in a cozy corner, but you can't watch the movie if you're sitting at it: bad angle. The dining-room windows still offer a commanding view of a festive block of 18th Street, although the windows' bareness is disconcerting. People peeking out from on high at passersby prefer a bit of cover, some curtains or drapes or even miniblinds. I speak from some personal experience on this point. Window treatments also relieve starkness, as experienced from inside. But it's early, and perhaps D'Ippolito will get to such matters at some point.

He's a busy man, though, working the dining room, supervising the service staff, and offering customers the occasional tutorial in conversational Italian or Italian film history. I tried out a few of my swear words, and they met with nods of approval, even if we both knew we weren't dealing in poetry. **SFBG**

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## WITHOUT RESERVATIONS

# Food and the city

When we talk about "regional" cuisines or cooking, we often find ourselves talking about some quarter of Italy. For centuries, Italy was a politically fragmented land — a jigsaw puzzle of kingdoms, duchies, principalities, serene republics, and city-states — and did not become a modern nation-state until the 19th century.

Yet what politics could not achieve, food could. As John Dickie demonstrates in his engrossing *Delizia! The Epic History of Italians and Their Food* (Free Press, $26), trade among the peninsula's cities in the late Middle Ages became the foundation for the distinctive cuisine we know today as Italian. Cooking in the Italian cities was more similar than not, Dickie suggests, and it was immeasurably better than what was to be found in the impoverished countryside, where peasants were practically boiling weeds for soup. In our time, a love of rustic Italian cooking is just one of many food fetishes — mostly harmless, but maybe not quite, since under the guise of lauding a rural bounty and style that never really existed, it subtly reinforces an American prejudice against cities. We already have Jeffersonian myths about our own countryside — as a redoubt of wisdom, rectitude, health, and happiness — that reach back beyond the founding of the republic.

We have myths about our cities too, but most are of the if-only variety. Urban utopians — the people who think cities would be little paradises if only we could rid them of homeless people or cars or Republicans or loud partiers — would do well to consider Dickie's portraiture of Italy's cities across eight centuries. Like all cities, always and everywhere, they are full of dirt, noise, and disease — as well as cruelty, wealth, vanity, status consumption, insecurity, and vicious politicking. They are nasty and exciting, as we would expect from any sort of social experiment that concentrates large numbers of human beings in a small space.

The lesson of cities, then, is that they are marketplaces not only of goods and services, but of ideas. They are messy with conflict among innumerable worlds and subworlds. And much of that conflict is pointless or even counterproductive — but not all of it. Sometimes a random spark will catch and burn brightly, and then we all say huzzah, or *buon appetito*.

**Paul Reidinger**
› paulr@sfbg.com

# Razzed and dazzled

**By L.E. Leone**
› le_chicken_farmer@yahoo.com

**CHEAP EATS** My new favorite hair chopper is a magician's assistant named Dazzle, thanks to whom I accidentally got beautiful. I admit this defies logic, not to mention math. But defying those kinds of disciplines — with the help of elves and pixies with names like Dazzle — turns out to be one of my specialties.

I wish there was a way to use time-lapse photography in Cheap Eats. Hairstylistically speaking, in the past four years, I have gone from a 40-year-old rapidly receding hairlined dude, to a 41-year-old piratesexual in hoop earrings and bandanna, to a 42-year-old aging-rock-starsexual with way-too-long greasy locks, to a 43-year-old passable transsexual, to, now, a 39-year-old hot chick.

How I know is because I put one of those personal ads on the Internet one night and the next morning there were eight guys — some in their early 20s — telling me I was beautiful. And by the time I finished writing long, thoughtful, philosophical letters back to each of them, proving them wrong, eight more guys were telling me I was beautiful. I'm learning to leave it at that after two or three days.

"Thank you, dear, that's sweet," I say. "You don't look *too much* like a ham-and-potato-chip sandwich yourself!" They're not sure how to take that, but we make a date for coffee anyway, and they stand me up.

Which I totally deserve because, as you know, I'm already dating someone. But 74.4 miles is a long way away from the woods where I live. And the woods are dark and cold, and I get pretty lonely between weekends. So I told him, over chicken soup and tortilla chips, that I was going to start dating other people too — find me a little something snuggly a little closer to home.

Last time I tried something like this was a year or so ago, and guys weren't buying it. But that was before I had bangs. Still, I didn't expect to have any better luck this time. And, truth be told, I haven't. Unless by some geographical razzle-dazzle, Truckee, Denver, Florida, New Hampshire, and Belgium are now "closer to home" than Alameda.

If there's a way to have online sex, I haven't figured it out yet. And anyway, it doesn't sound very warm, or snuggly. Guys keep asking for more pictures, more pictures. And I don't know what else to do, so I take shots of my chickens. Or what's for dinner. There's one pic of half a barbecued chicken I find particularly attractive, myself, but, like I said, I tend to get stood up by the local boys.

The ones in Belgium, New Hampshire, and such, they're all hooked. Packing up their houses, giving notice at work, learning English, scouring their local libraries for books about chickens...

I should probably not be allowed to do this sort of thing. Online dating. I'm serious. Sometimes I feel like a professional boxer about to get into a drunken bar brawl, like ... uh-oh, this has got to be unfair, if not illegal.

Then I remember that, in the words of Clint Eastwood, "fair's got nothing to do with it." Since when did Clint Eastwood become my rabbi? Since he said to Gene Hackman, near the end of *Unforgiven*, "Fair's got nothing to do with it."

So, glory be to Dazzle (a.k.a. Karianne) at Peter Thomas in Berkeley, I've got all these electronic guys, all over the electrified world, e-coming all over me. Let me rephrase that. Coming on to me. Some are articulate and romantic and want to buy me dinner. Others come right out with their "thick cocks" this and "my clit" that. Don't fear for my life, dear reader. They know what that word means, in the context that is me. And anyway, those ones go straight to the slush pile.

Someone told me it's my natural prerogative as a woman to get to choose. That now *they* have to prove themselves to *me*. What a novel idea! Can it be true?

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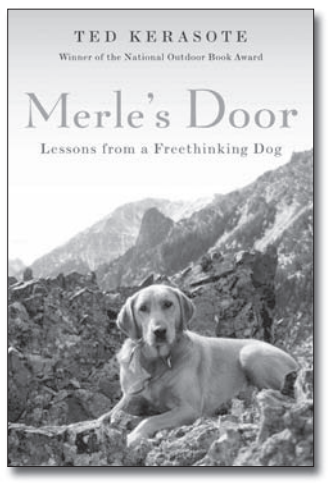
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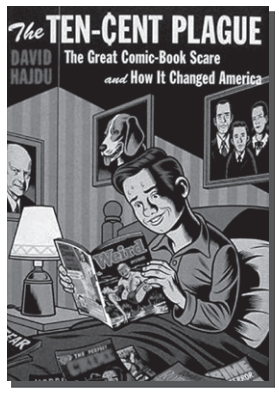
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# speed reading




**THE TEN CENT PLAGUE: THE GREAT COMIC BOOK SCARE AND HOW IT CHANGED AMERICA**
By David Hadju
Farrar, Straus and Giroux
448 pages
$26

David Hajdu is an antidote to ersatz historiographers. He's unearthed and analyzed formative but forgotten figures (such as Billy Strayhorn) and moments of 20th-century Americana. In *The Ten Cent Plague: The Great Comic Book Scare and How It Changed America*, the Columbia University journalism professor turns his attention to Brooklyn and the Lower East Side of the 1940s and early '50s, when a cadre of young outsiders engendered a new and controversial artistic medium: the comic book.

Hajdu surveys *Famous Funnies* pioneer Harry Wildenberg, eccentric militant Major Nicholson-Wheeler, *Crime Does Not Pay* impresario Charles Biro, psychological activist Frederic Wertham, and *Superman* creator Jerry Siegel. But milquetoast EC Comics owner Bill Gaines, partly responsible for the horror and sci-fi craze that accompanied the atomic age, is at the center of the book's narrative.

*The Ten Cent Plague* thoroughly documents the censorship struggles and creative flourishes of a subculture and revolutionary art form, but it lacks the freewheeling energy of earlier histories. For all of his rhapsodizing about the authentic juvenile experience within comics, there is a dearth of playful and existential perspective. Instead, the writing takes on an insipid encyclopedic tone, forcing cohesion on a subject matter renowned for random creativity. Large portions of text come across as just the kind of parental lesson comic book enthusiasts might shun. Nonetheless, Hajdu provides a necessary investigation into the moment when America stepped from a black-and-white past into a Technicolor future. **(Erik Morse)**




**UNCREDITED: GRAPHIC DESIGN AND OPENING TITLES IN THE MOVIES**
By Gemma Solana and Antonio Boneu
Index Books
313 pages
$55

Initially, Gemma Solana and Antonio Boneu's survey of credit sequences in movies sported the title *The Art of the Title Sequence*. But now it is called *Uncredited: Graphic Design and Opening Titles in the Movies*, a gesture of solidarity toward the legion of graphic artists, particularly in Hollywood, who have designed credits for movies without being acknowledged for their efforts. Early sections of this hardcover slab of imagery and text — which weighs a good five pounds, in case you want to strengthen your biceps — explore the white-on-black and title-as-logo roots of studio movies from the first half of the 20th century. The creators of signature sequences such as the umbrella-twirling opening of *Singin' in the Rain* (1952) are praised while remaining anonymous. Even when credits *were* credited, as with Pacific Title and Art Studio's splendorous text for *Gone with the Wind* (1939), it was under a corporate blueprint.

*Uncredited*'s latter chapters right those wrongs committed by the film industry by exploring the efforts of Otto Preminger's and Alfred Hitchcock's frequent partner-in-design Saul Bass (probably the only credit specialist to receive exhibition and monograph showcases) and his wife Elaine, as well as Jean Fouchet (an influence on Jacques Demy?), Pablo Nuñez (who created the credits for Victor Erice's 1973 *The Spirit of the Beehive*), Dan Perri, and others. A climactic section about current trends displays work that uniformly pales in comparison to the work by Arcady, Fernand Léger, and especially Mary Ellen Bute and Jean-Luc Godard in a central chapter devoted to concepts. *Uncredited* is lavishly, gorgeously illustrated (complete with a DVD) and playfully designed. There are errors galore in the informative text though — a sharper editorial eye was needed. And who exactly *is* that mysterious "QT" who seems to have provided captions for a number of the illustrations? **(Johnny Ray Huston)**

# film



**The inimitable spooky siren song of Nico (left, blond, pictured with the Velvet Underground) reached the ears of filmmaker Philippe Garrel, who collaborated with her on a number of films, beginning with 1969's hippie Jesus angst-fest *La Lit de la Vierge* (center, top and bottom). An orb filled with hot air floats over Paris once again thanks to Hou Hsiao-hsien's latest cinematic journey, *The Flight of the Red Balloon*.**

## She sang, he filmed

### Meet Philippe Garrel and Nico on the desert shore

**By Dennis Harvey**
› a&eletters@sfbg.com

Perhaps you'd like a dark date with Mary Wollstonecraft and Percy Bysshe Shelley. If not, you can always opt for a purple romp with Rimbaud and Verlaine, or Gertrude and Alice, or Paul and Jane Bowles. Maybe you have an ear for rock, in which case you can hit the bed or hit a vein with John and Yoko, or Sid and Nancy, or Kurt and Courtney. Really, what *doesn't* fascinate us about legendary bohemian couples of various eras? They're like Brangelina, but with a more thesis-friendly shelf life for anyone aspiring to a liberal arts degree.

We fetishize intersections between artists in any influential boho scene, from the Symbolists and the Dadaists to the Beats. Whether those bohos are hippies or punks, their brief encounters heighten each other's retrospective glamour. Andy Warhol might be the all-time champ at making every minor contributor into a cult figure. One woman provided a bridge between the Warhol Factory and the fertile Euro boho scenes of the 1960s and '70s. That woman was Nico (birth name: Christa Päffgen), the ethereally gorgeous model-actor turned avant-chanteuse who could transform anything — a sweet Jackson Browne ballad or one of her own inimitable compositions — into a postapocalyptic dirge.

The camera may have loved Nico, but that sentiment went unrequited. After she appeared in a few films, including 1966's *Chelsea Girls*, and onstage as part of the Exploding Plastic Inevitable tour, Lou Reed dumped her, the Velvet Underground didn't want her, and MGM Records realized the record-buying public enjoyed listening to this bleating beauty even less than they did the variably twee, glum, cacophonous, and not yet desert island–ready V.U.

Thus, this Germanic grievous angel slunk back to the continent from whence she came, leaving behind a list of ex-lovers that purportedly included Jim Morrison, John Cale, Brian Jones, Tim Buckley, and Iggy Pop. Once there, she fell in with a heady Parisian counterculture — in particular, with the filmmaker Philippe Garrel.

The film series "I'll Be Your Mirror: Rare Films by Philippe Garrel" cuts a swath through Nico's and Garrel's enduring dual magnetism, a connection that endured long after her 1988 death from a cerebral hemorrhage. Ten years her junior, Garrel was barely out of his teens when he met Nico, yet he was already finishing his fourth feature, *La Lit de la Vierge*. She contributed the song "The Falconer" to that film's ripe slice of 1969 *Maintenant Génération* angst, which was heavily dosed on post–May 1968 disillusionment and LSD.

A look at Morocco through a black-and-white CinemaScope viewfinder, *La Lit de la Vierge* is characteristic of Garrel's hard-to-find (and hard to watch, some might say) early films. It's visually striking, madly pretentious, and a perfect time capsule of a particular cultural moment's entwined adventure and humorlessness. Scrawny and sporting a Prince Valiant 'do, Pierre Clémenti is the film's hippie Jesus, who rides into town on a burro only to be knocked off his humble ride by bullies. This Jesus has some real Oedipal issues, and no wonder — the actress Zouzou (Danièle Ciarlet) plays both Mary and Mary Magdalene. In case you can't

CONTINUES ON PAGE 58 ››

**FOLLOW THAT *BALLOON*: HOU HSIAO-HSIEN SAILS PAST A FRENCH CLASSIC TOWARD THE SUBLIME**

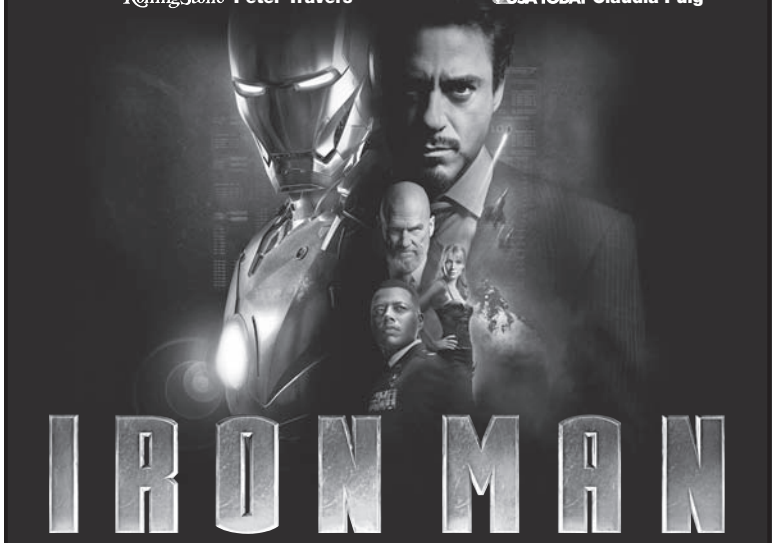
After years of Tarantino twists and shot-for-shot shams, homage has gotten a bad name. Let's call *Flight of the Red Balloon* something else: a transportation device in which Paris, Albert Lamorisse's beloved 1956 slice of magical realism *The Red Balloon*, and a patchwork family float in and out of Hou Hsiao-hsien's inscriptive view. At 61, the former Taiwanese new wave pacesetter is on a travel kick. After moving to Tokyo to film 2003's *Café Lumière*, his tribute to Yasujiro Ozu, the filmmaker next went to Paris, thanks to a commission by the Musée d'Orsay. *Flight of the Red Balloon*'s reception at Cannes was lukewarm, but away from that hothouse it's plainly a masterwork. Mysterious without being opaque, it is as delightful in its particulars as in its overall musical intelligence.

It starts simply, with a boy and a balloon. The red orb reappears periodically in Hou's film, like a refrain, but this prologue provides the fullest convergence with Lamorisse's original. A sleepy-eyed child calls out to the air before descending the Metro steps; the camera pans up, catches a first glimpse of the talisman as it lingers behind wind-brushed trees, and then follows it across the rooftops of an overcast Paris.

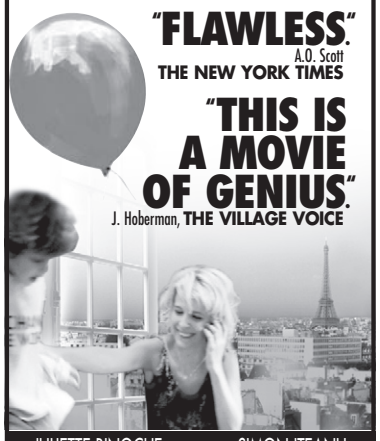
The balloon retreats, but Hou's camera stays alight. We soon find the boy, Simon, living in a jumbled apartment with his mother Suzanne (Juliette Binoche), a blustery creative type who voices puppet shows. She has engaged a young Chinese filmmaker as Simon's nanny: Song Fang (playing herself) is first seen entering Suzanne's puppet theatre, her oval visage shrouded in the richly-toned shades of black typical of Hou's collaborations with cinematographer Mark Lee Ping-Bin.

The conflicts within this autumnal story world pass at a remove. Hou wryly observes aspects of Parisian life (a downstairs neighbor unable to ask a simple kitchen favor without detailing his mutton stew, for example), but doesn't tether his film to such observations. Instead he emphasizes resonant textures: the musical interplay between the relaxed camerawork and Binoche's breathy, bleached-blond performance; the lyrical enfolding of a child's half-comprehending, absorbed perspective with that of a foreigner's; and too many paired scenes and visual echoes to count, including a couple of lovely pirouettes up and down a spiral staircase. Throughout, Hou's inclusive model of filmmaking draws from painting, music, and puppetry. Whenever he ventures into the mother and child's apartment, currents of light and color are pitched between minimalism and reverie.

CONTINUES ON PAGE 58 ››

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## Garrel and Nico CONT»

tell by now, there won't be a Second Coming: when Christ makes an exit, it's to get the hell away from people.

Nico appeared in virtually all of Garrel's subsequent movies up until their decisive 1980 split. The fallout from their less-than-healthy relationship resonates through his more conventional later efforts, perhaps most blatantly within 1991's *I Don't Hear the Guitar Anymore*. In that film, Marianne (Johanna ter Steege; cute, but lacking Nico's goddess quality) is a maddening object of desire who abandons lovers after dragging them into her heroin-addicted spiral. "I love you like a madman," declares Garrel's stand-in Gerard (Benoît Régent). "That means the day you cease to be crazy, you won't love me anymore," she snaps. Later, when talking to Gerard's stable new squeeze, Marianna seems to speak for the director and his late muse when she ponders, "Maybe I didn't make him happy, but it was a different era. Maybe we didn't need to be happy. We were seeking something else."

> The camera may have loved Nico, but that sentiment went unrequited. At the box office, Philippe Garrel couldn't get arrested. Outside of it, the types he hung with always could.

*Guitar*'s posthumous portrait is more repellent than alluring. But to help the unconverted fathom Nico's peak mystique, Yerba Buena Center for the Arts film curator Joel Shepard has also programmed *The Velvet Underground and Nico*, an hour-long 1966 performance directed by Warhol. Static and chaotic, it features Nico on tambourine, with little Ari (her son by Alain Delon), a noise-jamming V.U., Mary Woronov and Gerard Malanga a-go-go, and a bout of performance interruptus courtesy of the NYPD. At the box office, up until 2005's *Regular Lovers*, Philippe Garrel couldn't get arrested. But outside of it, the types he hung with always could. **SFBG**

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**FOLLOW THAT *BALLOON*: HOU HSIAO-HSIEN SAILS PAST A FRENCH CLASSIC TOWARD THE SUBLIME**

CONT »

Much like some of this season's other film highlights (*In the City of Sylvia*, *Alexandra*, *Paranoid Park*), Hou's latest foregoes plot restrictions for acute ambience and sustained portraiture. I didn't respond to *Flight of the Red Balloon* as quickly as I did to the others, but it's the one I most want to revisit. Diffuse yet deep, Hou's vision erases the boundaries between his film and the worlds that surround it.

The red balloon of *The Red Balloon* beckons, but Hou's film also bears a surprising resemblance to Olivier Assayas' *Irma Vep* (1996) in its skipping ellipticism, its depiction of a detached Asian woman swimming amid unkempt Parisians, its utterly free way of withholding story information and averting linearity, and its double-exposed invocation of a past French film classic. Assayas is no stranger to Hou's work, having made a documentary about the Taiwanese director in 1997 (*HHH*), but their unique sensibilities impart common materials with entirely different moods. Where *Irma Vep* radiates frenetic energy, Hou's profoundly subdued film lingers in the drowsy quiet of afternoon. In this respect, *Flight of the Red Balloon* also reminds me of another French film about childhood, stasis, and puppet shows: François Truffaut's *The 400 Blows* (1959). One new wave shores up another, and an old man's meditation reflects a precocious debut like so many carefully angled mirrors. **(Max Goldberg)**

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## Battle in Haditha

**REVIEW** Okay, here's another Iraq War fictive feature people won't go see, although this may be the first one where it would be a real shame (as opposed to the many very good documentaries everyone ought to have seen). It delivers sweeping, multicharacter, wide-canvas drama à la 2006's *Babel* within a docudrama style that's as convincing and effective as Brian DePalma's thematically overlapping 2007 *Redacted* was — let's put this delicately — phony, crass, and just plain shitty. A mix of professional and first-time actors (including actual Iraq vet and ex-Marine Elliot Ruiz as the platoon leader) play more disparate elements in post-Saddam society and the US military than we're used to seeing. They converge on a reenactment of the November 2005 events in which an IED bombing of a Marine convoy triggered indiscriminate, retaliatory, home-invasion killings of two dozen local residents, including myriad women and children. (One point made is that many citizens get identified as insurgents simply because real ones have threatened families with death if they squeal.) There's a long, ominous buildup in which we're introduced to lives that will soon be traumatically shaken up — and then bleep hits the fan. *Battle in Haditha* is like a realpolitik version of a 1970s disaster movie, sans soap operatics, Charlton Heston, or idle pleasure in the spectacle of order collapsing. It's tense, immediate, and vivid (if not quite so potently) in the way 2006's *United 93* was. A rare dramatic film from veteran documentarian Nick Broomfield, this film's final outcry of grief, vengeance, and injustice is a terrifying illustration of how badly we've bungled — by creating new terrorists in attempting to eradicate established ones. **(Dennis Harvey)**

**BATTLE IN HADITHA** opens Fri/16 at the Roxie. See Rep Clock for showtimes.

Film listings are edited by Cheryl Eddy. Reviewers are Heidi Atwal, Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Amber Humphrey. For rep house showtimes, see Rep Clock, page 62. For first-run showtimes, see Movie Clock at sfbg.com. For complete film listings, see www.sfbg.com.

### OPENING

**Battle in Haditha** See pick box. (1:35) *Roxie.*
**Before the Rains** A young man is torn between future and past in 1930s India in this English-language debut from director Santosh Sivan (1999's *The Terrorist*). (1:38) *Embarcadero, Shattuck.*
**The Chronicles of Narnia: Prince Caspian** Yep, that damn wardrobe again. (2:24) *Grand Lake, Orinda, Presidio.*
**Flight of the Red Balloon** See "Follow That Balloon," page 57. (1:53) *Bridge, Shattuck.*
**How the Garcia Girls Spent Their Summer** The weather is hot but romantic prospects are not for three generations of Garcia women in sleepy Somerton, Ariz. At least that's their expectation — but things turn out differently in writer-director Georgina Garcia Riedel's first feature. 17-year-old Blanca (America Ferrera) is drawn to slackerish newcomer Sal (Leo Minaya), yanked here by his family after getting a girl elsewhere in traditional "trouble." Still smarting from a nasty divorce, mom Rosa (Elizabeth Peña) is flustered by attention from married, womanizing stud Victor (Steven Bauer) and her inherited butcher shop's nice-guy coworker Jose Luis (Rick Nagera). Meanwhile, prim 70-ish grandma Dona Genoveva (Lucy Gallardo) shocks all by buying a junky old car and announcing that she'll finally learn how to drive. Then she shocks herself by responding to the overtures of gardener turned driving instructor Don Pedro (Jorge Cervera Jr.) It's taken over three years for this Sundance-premiered seriocomedy to find theatrical distribution, which it probably won only because *Ugly Betty*'s made Ferrera a well-deserved household name. She's fine here, as are all the principal actors, and *Garcia Girls* has eventual genuine charms as well as a sharp sense of place. But over three years you'd think Riedel might've addressed what nearly everyone at Sundance (and subsequent festivals) lamented: her movie is slow. Not slow in an "atmospheric" way (though it's that too), but in a Just Too Goddamn Slow way. Nothing-much-happening scenes go on forever. Was there an editor in the house? Guess not. So much is refreshing and good about this film that its insistence on trying viewer patience via indulgent directorial longueurs almost feels like willful self-sabotage. (2:08) *Shattuck.* (Harvey)
**Sunflower** Joan Chen stars in this film about a family in post–Cultural Revolution Beijing. (2:10) *Four Star.*

### ONGOING

**Baby Mama** (1:36) *1000 Van Ness, Shattuck.*
**The Band's Visit** (1:29) *Red Vic, Shattuck.*
**The Counterfeiters** (1:38) *Oaks, Opera Plaza.*
**Deception** (1:47) *SF Centre.*
**Flawless** (1:45) *Four Star.*
**The Forbidden Kingdom** (1:53) *1000 Van Ness, SF Centre.*
**Forgetting Sarah Marshall** (1:51) *Grand Lake, 1000 Van Ness, Orinda, Presidio, SF Centre.*
**Harold and Kumar Escape from Guantanamo Bay** (1:42) *1000 Van Ness.*
**In Bruges** (1:47) *Oaks.*
**Iron Man** His mythology may be lesser-known than that of his Marvel brethren (Spider-Man, the Incredible Hulk, the X-Men, etc.), but that's actually to Iron Man's advantage — he's not a slave to iconic moments and catchphrases, as demanded by eagle-eyed fanboys. Star Robert Downey Jr. makes Jon Favreau's flick something special — there's plenty of old-skool Downey in Tony Stark, the metal-suited superhero's public identity, who happens to be a rich boozehound with a weakness for the ladies. After an eye-opening stint behind enemy lines in Afghanistan, the weapons manufacturer decides violence is *wrong*, man, and sets about destroying his own product. Naturally, others in the company (particularly Jeff Bridges' Obadiah Stone, reflecting evil off his shiny dome) disagree. The plot, though, is incidental — *Iron Man* is all about the hot-shit special effects, which include some very sweet suit technology in addition to the expected explosives, in-flight battles, and nifty moments with Stark and his robot lab assistants. This may not be the greatest comic-book movie of all time, as some had hoped — but it's a damn entertaining one. (2:00) *Grand Lake, Kabuki, Marina, 1000 Van Ness, Orinda.* (Eddy)
**The Life before Her Eyes** (1:40) *Embarcadero, Shattuck.*
**Made of Honor** (1:41) *1000 Van Ness, Presidio, Shattuck.*
**The Memory Thief** Gil Kofman's frustrating debut *The Memory Thief* seeks to probe the Holocaust's cultural elevation into what philosopher Slavoj éiûek has called "the properly sublime Evil." Unfortunately, Kofman's film treats this subject with all the blundering solemnity and calculated theatricality of its protagonist. Lukas (Mark Webber) is a Caucasian twentysomething working a dead-end job as a toll collector. When a passing fare (who also happens to be a concentration camp survivor) loudly shames him for reading a serendipitously acquired copy of *Mein Kampf*, Lukas becomes more and more obsessed with learning about the Holocaust. He starts working at the Shoah Foundation–like Holocaust Survivors Archive, transcribing hours of video testimonials from camp survivors that constantly play on his Nam June Paik–worthy wall of salvaged TVs (Kofman uses the videos of actual survivors). For Lukas, the Holocaust represents an absolute experience of suffering which he can never fully comprehend yet feels is more real than his own existence ("I'm a Jew where it really counts. I know how to suffer," he ludicrously protests at one point). Lukas' extreme empathy is absurdly and unintentionally comic — he uses survivors' tattooed ID numbers as lotto leads, nails a mezuzah to his tollbooth, and sews a yellow Star of David on his uniform. Lukas is the inverse of *Apt Pupil*'s Todd Bowden: in Lukas' case evil doesn't beget evil, but rather it induces a kind of performative masochism. By the film's final scene, when Lukas emerges in full Musselman drag, he has become a parody of the guilt-ridden liberal subject who seeks to abase himself in the pain of others that he must continually experience from a mediated remove. Too bad Kofman isn't in on the joke. (1:32) *Red Vic.* (Sussman)
**Miss Pettigrew Lives For a Day** (1:51) *Oaks.*
**My Blueberry Nights** (1:51) *SF Centre.*
**My Brother Is an Only Child** (1:48) *Opera Plaza.*
**Off the Grid: Life on the Mesa** (1:10) *Roxie.*
**OSS 177: Cairo, Nest of Spies** (1:39) *Lumiere, Shattuck, Smith Rafael.*
**Priceless** (1:42) *Lumiere.*
**Redbelt** (1:39) *Embarcadero, Empire, Kabuki, Piedmont, Shattuck.*
**Roman de gare** There was a lengthy period after 1966's *A Man and a Woman* when Claude Lelouch was probably the most popular — if hardly most critically admired — French director of his generation, at home and abroad. That era is long gone, but Lelouch perseveres, productive and unapologetic as ever, even when his films (typically) fail to export or flop on native terrain. (A recent aborted feature trilogy nearly bankrupted him.) This latest, however, isn't just good, it's a whole new Lelouch — intricate, caustic, macabre, and ingenious. Dominique Pinon plays a possible escaped serial killer who picks up Audrey Dana, stranded at a rest stop after fighting with her fiancé. Dana persuades him to pose as her betrothed for her rural family's benefit. Is he really a killer? A schoolteacher? Ghostwriter for a famed novelist (Fanny Ardant)? All of the above? Or is this all simply the latest bestselling fancy of that aforementioned literary star? Just what "perfect crime" (or crimes) is (are) committed in reality and on the printed page? Perhaps the most surprising element here is that *Roman de gare* ends up being a "typical" Lelouch film — celebrating life 'n' love — but getting there in the most circuitous fashion possible. If that payoff isn't half as so striking as what came before, this 49th movie in a half-cen-

tury-long career is still highly entertaining: Lelouch at his best and then some. (1:43) *Clay*, *Shattuck*, *Smith Rafael*. (Harvey)

**Son of Rambow** (1:36) *California*, *Embarcadero*, *Kabuki*.

**Speed Racer** I will never understand the need to make movies catering to short attention spans that *don't ever end*. I'm not sure who the Wachowski Brothers imagined they'd offend by scaling down the plot in their two-hours-plus adaptation of Tatsuo Yoshida's 1960s animated series, but whoever that person is will certainly leave the multiplex happy. It's not that there couldn't be something winning about a *Speed Racer* script that mirrored the convolutions of its electric taffy racetrack sequences. (This is, after all, a different kind of project than the sober affair that was the *Matrix* series, where elaboration was poison.) Unfortunately, in the grand tradition of American homage to the idiomatic and rhythmic disconnect of Japanese exports, the Wachowskis almost seem to want the nuts-and-bolts junk to undermine the punch and wit of the stuff we've really come to see. But punch and wit there is — no matter what the CGI temperance coalition tells you. (2:08) *California*, *Grand Lake, Marina*, *1000 Van Ness*, *Shattuck*. (Shamai)

**Standard Operating Procedure** (1:57) *Kabuki*.

**Still Life** (1:48) *Roxie*.

**Street Kings** (1:49) *SF Centre*.

**21** (1:58) *SF Centre*.

**Then She Found Me** On the brink of 40 and anxious to have a child, Brooklyn schoolteacher April (Helen Hunt) instead is informed by husband Ben (Matthew Broderick) that he "doesn't want this life" — meaning their marriage, with or without kids. The next day, her ailing adoptive mother dies. While reeling from these developments she's approached out of the blue by her biological mother Bernice (Bette Midler), a Manhattan talk show hostess who expects April to be thrilled at the reunion. Just when the latter is adjusting to this and commencing a romance with likewise newly divorced Frank (Colin Firth), she discovers breakup sex with the ex left her pregnant, forcing Ben back into her life. Hunt's feature directing debut (she also co-adapted Elinor Lipman's novel) deserves some credit for avoiding the more obvious warm and fuzzy romantic comedy tropes, even including one unexpected, very downbeat turn around the two-thirds point. But the movie is low-key in a morose rather than insightful way; meant to be "complicated," the characters instead just feel sketchy. Hunt has won praise in some quarters for "bravely" coming off depressed and haggard here — but dour, anxious, and looking like she aerobicizes three hours for each small no-dressing salad consumed, she seems the same as usual to me. (1:40) *Embarcadero*, *Kabuki*, *Piedmont*, *Shattuck*. (Harvey)

**Under the Same Moon** (1:59) *Oaks*.

**The Visitor** When successful actors turn to directing, you can often gauge how long they've been immersed in fiction by the degrees of condescension and cliché in their movies. Ethan Hawke is an unfortunate recent example. I'd say John Cassavetes is the classic one ... but then people would hunt me down and kill me. Tom McCarthy isn't as famous an actor, despite working steadily (on *Boston Public*, *The Wire*, and several George Clooney movies) for a decade. This low profile may be an asset: while his 2003 writing-directorial debut, *The Station Agent*, sounded too precious, it turned out to be wonderful. McCarthy's directorial follow-up, *The Visitor*, isn't as successful. Still, it's an unforced, gracefully crafted, emotionally rewarding (to a point) miniature that suggests he has a reliable second career option. Walter Vale (Richard Jenkins) is a dour Ivy League professor dwelling in a Connecticut house too big for anyone who has such a shrunken soul. His department forces him to deliver a paper at a New York University–sponsored conference, and thus he reenters, for the first time in years, his Manhattan apartment. Walter is surprised to discover Senegalese émigré Zinab (Danai Gurira) in his bathtub; her screams nearly bring Walter a beat-down from Syrian boyfriend Tarek (Haaz Sleiman). It's sorted out that a scam artist has rented Walter's prime piece of real estate to the couple in his absence, and Walter eventually invites them to stay. Then he starts to enjoy their company, or at least that of Tarek, a percussionist with an ingratiating personality who starts teaching him how to drum. It's all good — until the NYPD profiles Tarek one night and he's thrown into a windowless correctional facility, with deportation imminent. *The Visitor* is beautifully acted and admirably sculpted. But in the last laps, McCarthy has Walter deliver a big speech to low-level governmental authorities, complete with an ironic fade-out on Old Glory. This movie is a respectable follow-up to *The Station Agent*. But its suit-finds-groove response to globalization and deportation ultimately feels like a formula McCarthy should have already seen beyond. (1:58) *Albany, Embarcadero, Empire, Kabuki, Piedmont*. (Harvey)

**The War on Democracy** (1:34) *Roxie*.

**What Happens in Vegas** What *Baby Mama* made absolutely clear was that women can only find happiness by making their own families. *What Happens in Vegas* repeats that valuable life lesson — with the added bonus of a distasteful peeing-in-the-sink joke. Cameron Diaz plays Joy, a successful stockbroker who, after getting ceremoniously dumped by her fiancé, decides to fly to Las Vegas to blow off some steam. There, fate brings her together with Jack (Ashton Kutcher), who's just lost his job, and the two share a night of inebriated passion which results in marriage. After returning to their sober states, Joy and Jack realize they've made a huge mistake, but destiny works its magic once again, and the unlikely couple is forced to spend six months living in sacred matrimony. In addition to being entirely predictable and cheesy, *Vegas* is also unamusing and perhaps a little scary: Diaz's mouth has never looked bigger. (1:38) *Empire, Four Star, 1000 Van Ness, Presidio, SF Centre*. (Komodore)

**Young @ Heart** (1:48) *Albany, Opera Plaza*.

## REP PICKS

**"Homoccult and Other Esoterica"** Gay love is kinda strange for the spooky boys in the shorts program, "Homoccult and Other Esoterica." Originally organized by downtown dirty minds Daniel McKernan and Richie Rennt for last year's MIX Queer Experimental Film Festival in New York, "Homoccult" showcases some of the newest inductees into the coven of magickal queer image-makers over which Kenneth Anger presides as Daddy Warlocks. None of the films here offer anything approaching the kaleidoscopic sensuousness of Anger's work, though his emphasis on ritual is certainly detectable in Ron Athey's creepy bloodletting performance docu *Ecstatic (from Self-Obliteration)* and ex-Coil member Peter Christopherson's equally sanguine footage of young Thai men cutting themselves during the Jae Festival. The influence of Coil, along with other queer tendrils of '80s industrial culture, is strongly present (Christopherson's former Throbbing Gristle band mate Genesis P. Orridge, now the pandrogynous Bryar P-Orridge, makes two appearances). Art world *enfant terrible* and pelt-loving couture queen Terrence Koh resurrects the ghost of David Wojnarowicz in *God*, in which he films a gay orgy with some Clive Barker–esque sex toys in what looks like an uncanny mock-up of Wojnarowicz's 1985 installation "You Killed Me First." I want to give Koh the benefit of the doubt, but sometimes the medium can lose track of whom he's channeling. Like any witch's cauldron, "Homoccult" is a weird mix of the raw and the cooked, though the spell it casts bemuses far more than it bewitches. *Yerba Buena Center for the Arts*. (Sussman)

**"I'll Be Your Mirror: Rare Films by Philippe Garrel and Andy Warhol"** See "She Sang, He Filmed," page 57. *Yerba Buena Center for the Arts*. **SFBG**


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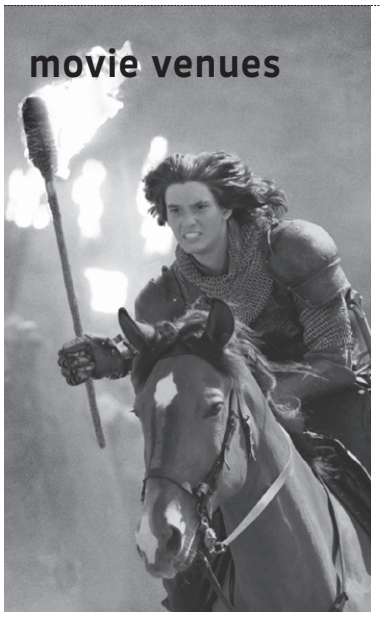
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Disneyland RESORT

## movie venues



**See *Chronicles of Narnia: Prince Caspian* (starring Ben Barnes as the titular prince) or be burned alive! Save thyself Fri/16.** | PHOTO BY MURRAY CLOSE

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

### SAN FRANCISCO

**Balboa** 38th Ave/Balboa. 221-8184, www.balboamovies.com.

**Bridge** Geary/Blake. 267-4893, 777-FILM, #025.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893, 777-FILM, #096.

**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893, 777-FILM, #097.

**Marina Theatre** 2149 Chestnut. www.lntsf.com/marina_theatre

**Metreon** Fourth St/Mission. 1-800-FANDANGO, #705.

**Metro** Union/Webster. 931-1685.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

**Presidio** 2340 Chestnut. 776-2388.

**San Francisco Centre** Mission between Fourth and Fifth sts. 538-3456.

**Stonestown** 19th Ave/Winston. 221-8182.

**Vogue** Sacramento/Presidio. 221-8183.

### OAKLAND

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Parkway** 1834 Park, Oakl. (510) 814-2400.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

### BERKELEY AREA

**Albany** 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Oaks** 1875 Solano, Berk. (510) 526-1836.

**Orinda** 4 Orinda Theater Square, Orinda. (510) 254-9060.

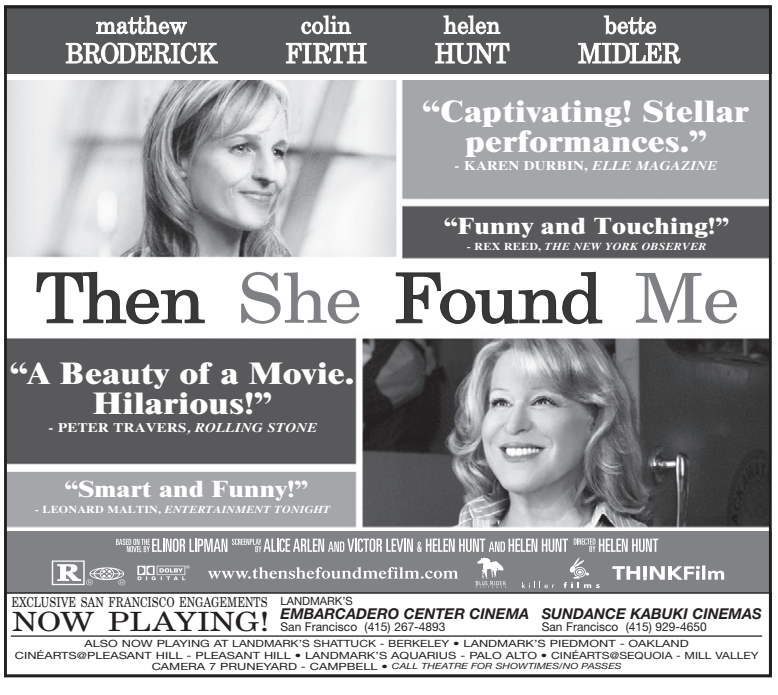
**Rialto Cinemas Lakeside** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. SFBG









## repclock



**Lucio Fulci's 1981 Italian horror classic *The Beyond* plays the Clay.**

Schedules are for Wed/14–Tues/20 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. $6-8. "OpenScreening: Against Interpretation," Thurs, 8. For submission information, contact richard.vallejos@gmail.com. The Fundraiser for the Independent Collaborative Media Project presents performances by Fou Fou Ha!, Freddy McGuire, and Torsen Kretchzmar, Fri, 9. "Other Cinema": works on Bigfoot and "electro-anomalies" by Carl Diehl, Jason Jones, and more, 8:30.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $6-9. **Contempt** (Godard, 1963), Wed-Thurs, 7, 9:15 (also Wed, 2:30, 4:45). "Legendary Composer: John Barry": **•Body Heat** (Kasdan, 1981), Fri, 7, and **Mike's Murder** (Bridges, 1984), Fri, 9:10; **•The Black Hole** (Nelson, 1979), Sat, 12:30, 5, 9:25, and **Moonraker** (Gilbert, 1979), Sat, 2:30, 7; **•Out of Africa** (Pollack, 1985), Sun, 2, 6:50, and **Somewhere in Time** (Szwarc, 1980), Sun, 4:50, 9:40; **•Goldfinger** (Hamilton, 1964), Mon, 7, and **The Ipcress File** (Furie, 1965), Mon, 9:10; **•Petulia** (Roeg, 1968), Tues, 7, and **Walkabout** (Roeg, 1971), Tues, 9:05.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **OSS 117: Nest of Spies** (Hazanavicius, 2006), call for dates and times. **Roman de Gare** (Lelouch, 2007), call for dates and times.

**CINEMA HEAVEN ENCORE** Melt Cafe, 700 Columbus, SF; barbbelle4@aol.com. Free. Classic US and foreign films, Tues, 7.

**CITY COLLEGE OF SAN FRANCISCO** Diego Rivera Theater, 50 Phelan, SF; (415) 239-3652. $2 suggested donation. "City Shorts Student Film Festival," Fri, 7.

**CLAY** 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. $8.50-10.50. "The Late Night Picture Show": **The Beyond** (Fulci, 1981), Fri-Sat, midnight.

**DELANCEY STREET FOUNDATION SCREENING ROOM** 600 Embarcadero, SF; www.compassionandchoicesnca.org/upcomingevents.php. Free. **Two Weeks** (Stockman, 2006), Sun, 5. Followed by a panel discussion about terminal illness and end-of-life choices.

**"FILM NIGHT IN THE PARK"** Dolores Park, Dolores and 18th St, SF; (415) 453-4333, www.filmnight.org. $3-6 donation requested. **The Wizard of Oz** (Fleming, 1939), Sat, 8.

**GOETHE-INSTITUT** 530 Bush, SF; (415) 263-8768, www.goethe.de/sanfrancisco. $5. "Women of '68": **Redupers** (Sander, 1977), Tues, 7.

**GRAND LAKE THEATER** 3200 Grand, Oakl; http://www.renaissancerialto.com/current/grandlake.htm. **Watch Horror Films — Keep America Strong** (Monahan, 2008), Thurs, 7. Benefit for the Bob Wilkins Foundation.

**HUMANIST HALL** 390 27th St, Oakl; www.humanisthall.org. $5. **Hysteria** (Alli, 2002), Wed, 7:30.

**INTERSECTION FOR THE ARTS** 446 Valencia, SF; www.killingmylobster.com. $10-20. "KML Gets Reel: Group Fundraiser/Auction and Short Film Showcase," Fri, 8.

**ISTITUTO ITALIANO DI CULTURA** 425 Washington, SF; (415) 788-7142, www.sfiic.org. Free. "Ermanno Olmi Film Series": **Il mestiere delle armi** (2000), Tues, 6:30.

**MECHANICS' INSTITUTE** 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. $10. "Southern Exposure: The Films of Latin America": **Central Station** (Salles, 1998), Fri, 6:30.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. Theater closed May 9-28.

**RED VIC** 1727 Haight, SF; (415) 668-3994. $5-8.50. **The Memory Thief** (Kofman, 2007), Wed-Thurs, 7:15 (also Wed, 2, 9:15; Thurs, 9:15). **The Band's Visit** (Kolirin, 2007), Fri-Sat, 7:15, 9:15 (also Sat, 2, 4). **The Unforeseen** (Dunn, 2007), Sun-Mon, 7:15, 9:15 (also Sun, 2). **4 Months, 2 Weeks, and 2 Days** (Mungiu, 2007), May 20-22, 7, 9:25 (also May 21, 2).

**ROXIE FILM CENTER** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **Off the Grid: Life on the Mesa** (Stulberg and Stulberg, 2007), Wed, 6:30, 9:30. **Still Life** (Jia, 2006), Wed, 7, 9:10 (also Wed, 2, 4:30). **The War on Democracy** (Pilger, 2007), Wed, 7:45. "Media Alliance Film Festival": **Hip-Hop: Beyond Beats and Rhyme** (Hurt, 2006), Thurs, 7, 8:30. **Battle in Haditha** (Broomfield, 2007), May 16-22, 7, 8:50 (also Sat/17-Sun/18 and May 21, 3, 5).

**SAN FRANCISCO MUSEUM OF MODERN ART** Phyllis Wattis Theater, 151 Third St, SF; www.sfai.edu. Free. "Latent Images: San Francisco Art Institute Film and Video Screening," Sun, 3.

**SAN FRANCISCO STATE UNIVERSITY** Creative Arts Bldg, 600 Holloway, SF; www.sfsu.edu. Free. "Film Finals," short films by students, Fri, 7.

**SF CAMERAWORK** 657 Mission, SF; (415) 512-2020, www.sfcamerawork.org/events.html; www.kino21.org. $5. **Carriage Trade** (Sonbert, 1971), Thurs, 7.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-8. "I'll Be Your Mirror: Rare Films by Philippe Garrel and Andy Warhol": **I Don't Hear the Guitar Anymore** (Garrel, 1991), Thurs-Fri, 7:30; **The Velvet Underground and Nico: A Symphony of Sound** (Warhol, 1966), Thurs-Fri, 9:30; **The Virgin's Bed** (Garrel, 1969), Sun, 7:30. "Homoccult and Other Esoterica," Sat, 7:30. SFBG




## double team psychic dream

# MAY 14-20

### ARIES

**March 21–April 19**
There's a difference between lazily sitting on your ass, hoping shit goes your way, and being strategically patient, observant, and ready to make your move. Moving too fast is no good either; this week is about pace and timing. Stay alert and act in a way that confirms your integrity.

### TAURUS

**April 20–May 20**
You're struggling to do the right thing. We see you being insecure and tempted to act defensively, but also feeling entitled and itching to be bossy and pushy. It's a good moment to fall in love, take risks, and have fun — as long as egomania and aggression are held in check.

### GEMINI

**May 21–June 21**
You've had something stuck in that craw of yours for a good long while, and we're delighted to see you've finally made some peace with it. That's left you open to newness and positivity, and we hope you harness your new good vibes and make stuff happen.

### CANCER

**June 22–July 22**
The changes you've been dealing with are truly intimidating, but we see at least one very good thing that's come from them: you get to lean on the people you love most; you get to be super honest; and you get to share your vulnerability while building a foundation of care and trust.

### LEO

**July 23–Aug. 22**
Leo, look and learn. By observing the people around you — paying close attention to how they negotiate their needs and pursue their desires — you'll learn much about what to do and what not to do as you reckon with similar issues.

### VIRGO

**Aug. 23–Sept. 22**
Pay attention to any foundations you may be laying. The time is right to do things wildly differently — like trashing old habits that prioritize safety over joy. Your needs for work and security are important, but play and happiness are important too!

### LIBRA

**Sept. 23–Oct. 22**
You're experiencing a moment of profound murkiness — a great unknown rife with anxiety. Take a minute to touch base with your integrity and remind yourself of what you do know and trust about yourself and your life. It'll help you deal with freaky feelings.

### SCORPIO

**Oct. 23–Nov. 21**
Stop weirding out on the details of your life. Instead, let your behavior illustrate your needs. If people are sucking the life from you and you need a break, shoot them an e-mail, shut off your phone, and enjoy the silence. Taking space for yourself equals less tripping.

### SAGITTARIUS

**Nov. 22–Dec. 2**
It's hard to be present for the people in your life when you haven't been able to check in with yourself. But just cause something's hard doesn't mean you won't give it your all. May we delicately remind you that even you have limits? Be real about them.

### CAPRICORN

**Dec. 22–Jan. 19**
The universe is giving you a great big smile, looking down on you with love-struck eyes and wanting to make your every wish her command. Take advantage of this cosmic benevolence by starting a new project or initiating a personal growth path.

### AQUARIUS

**Jan. 20–Feb. 18**
You're blessed and cursed with emotional clarity this week. With the aggressive planet Mars bearing down on you, this clarity may come from conflicts as much as from bliss, so we suggest respecting all dynamics that provoke strong emotions as the teachers they are.

### PISCES

**Feb. 19–March 20**
Just because you figured out your own personal truth — and used it to make some really good decisions — doesn't mean you're exempt from loss. Even healthy changes require giving up something, and that usually sucks a little. Don't get discouraged. SFBG

By Michelle Tea and Jessica Lanyadoo

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past seven years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.

# forum

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## › adoption

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## › announcements

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## › legal notices

**Amended ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-07-544380. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF TRAVIS D. DECKER for change of name. TO ALL INTERESTED PERSONS: Petitioner **TRAVIS D. DECKER** filed a petition with this court for a decree changing names as follows: Present Name: **TRAVIS DUANE DECKER**. Proposed Name:**DECKER CUNOV.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jul 15, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 9, 2008. Endorsed Filed, San Francisco County Superior Court of California on May 9, 2008 by Gordon Park-Li, Clerk. **May14, 21, 28, June 4, 2008. L#423301**

**CASE NO: CGC-06-458403. NOTICE TO CLASS OF PENDENCY OF ACTION.** Superior Court of California, County of San Francisco, Department No. 305.
**ANITA FRITZ, KENNETH BALDWIN, GREG BREEZE, SANDRA HINES, JOSE ESPINOZA, SANDRA ESPINOZA, JON EVANS, and GREGORY RAUSCH**, individually and on behalf of all others similarly situated,
**Plaintiffs,**
**VYOMESH PATEL, also known as VYOMESH KUMAR R. PATEL**, individually and as trustee of the VYOMESH R. PATEL LIVING TRUST; VINODKUMAR R. PATEL and SANGITA V. PATEL, individually and as trustees of the VINODKUMAR R. PATEL and SANGITA V. PATEL LIVING TRUST; TARUNKUMAR K. PATEL, individually and as trustee of the PATEL FAMILY REVOCABLE TRUST; NASIR SHEIKH; MOHAMMED SHAIKH; HANIF SHAIKH; and DOES 1-100 inclusive,
**Defendants.**
**TO ALL PAST AND PRESENT RESIDENTS OF THE BRIDGE MOTEL**, 2524 LOMBARD STREET, SAN FRANCISCO, CALIFORNIA, WHO HAVE RESIDED THERE AT ANY TIME FOR THIRTY (30) CONSECUTIVE DAYS DURING THE PERIOD DECEMBER 4, 2003 TO THE PRESENT:
1. If you have resided for at least 30 consecutive days at the **BRIDGE MOTEL**, located at 2524 Lombard Street, San Francisco, California, at any time during the period of December 4, 2003 to the present, this Notice may affect your rights.
2. The named plaintiffs in this case are ANITA FRITZ, KENNETH BALDWIN, GREG BREEZE, SANDRA HINES, JOSE ESPINOZA, SANDRA ESPINOZA, JON EVANS and GREGORY Rausch, and they are past or present residents of the Bridge Motel. They have filed a class-action lawsuit in the San Francisco County Superior Court (Case No. CGC-06-458403) on behalf of themselves and all persons who resided at the BRIDGE MOTEL for at least 30 consecutive days at any time during the period of December 4, 2003 to the present. The lawsuit was filed against Defendants VYOMESH PATEL, VINODKUMAR R. PATEL, SANGITA V. PATEL, TARUNKUMAR K. PATEL, NASIR SHEIKH, MOHAMMED SHAIKH and HANIF SHAIKH, who are claimed to have been the owners and/or managers of the BRIDGE MOTEL during the relevant periods involved in this lawsuit. The lawsuit is referred to as Fritz v. Patel.
3. Plaintiffs contend that conditions at the BRIDGE MOTEL violated their rights to habitability and that Defendants committed unfair business practices. In addition, Plaintiffs claim that Defendants continued to collect full rent despite the defective conditions. Plaintiffs are seeking rent rebates, general damages, statutory damages, and punitive damages for those practices. Plaintiffs are also seeking injunctive relief to remedy the defective conditions.
4. The Defendants have denied liability and have denied all allegations in Plaintiffsí Complaint. No decision on the validity of Plaintiffsí claims has yet been made by the Court.
5. On April 8, 2008, the Court certified the case as a class action and authorized the named plaintiffs to proceed with their claims on behalf of the class.
6. This Notice is given to you in the belief that you may be a member of the above class whose rights may be affected by this lawsuit. This Notice is not an expression of any opinion by the Court as to the merits of any of the claims or defenses asserted by either side in this litigation. The sole purpose of this Notice is to inform you of the lawsuit so that you can make an informed decision as to whether you should remain in or opt out of this class-action lawsuit.
7. You DO NOT need to do anything further at this time to be included in the class. However, you have the right to be excluded (to ìopt outî) from the class, which means you will NOT share in the benefits or award at trial, if any, and you will NOT be bound by any judgment that may be rendered in this case. Instead, you may individually pursue any claims you may have against the Defendants.
8. If you stay in this case, you will be bound by the judgment entered in the case, whether the Plaintiffs win or lose. The judgment will apply to all Class Members who did not exclude themselves. If you stay in the case and Plaintiffs win, you may recover damages. In the event that the Plaintiffs win, you must then file a claim and prove that you are a member of the class. However, if Plaintiffs lose, you would no longer be able to file your own lawsuit against the Defendants based on the same claims that the Plaintiffs brought in this case.
9. If you DO NOT WISH to be a part of the class, you MUST send a letter or postcard asking to be excluded. A tear-out is attached at the end of this Notice which can also be used to opt out. The letter, postcard, or tear-out must be postmarked no later than June 13, 2008, and sent to either:
OPT OUT
c/o Jay B. Koslofsky, Esq.
582 Market Street, Suite 2005
San Francisco, CA 94104
OPT OUT
c/o Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
San Francisco, CA 94104
You may either mail or hand deliver the letter, postcard, or tear-out. It must clearly state your full name and that you wish to be excluded (opt out) from the Fritz v. Patel class-action lawsuit. Persons who timely mail or deliver a letter, card, or tear-out will not be bound by the judgment in this case and will not share in any settlement or award or trial.
10. If you do not exclude yourself from the case, you will be represented by the lawyers for the Class, who are:
JAY B. KOSLOFSKY, ESQ.
c/o Jay B. Koslofsky, Esq.
582 Market Street, Suite 2005
San Francisco, CA 94104
Telephone: (415) 399-9206
WARTELLE, WEAVER & SCHREIBER
c/o Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
San Francisco, CA 94104
Telephone: (415) 693-0504
You also have the right to appear in this action in person or through a lawyer of your choice. If you or your lawyer file any papers with the Court, copies should be mailed to the lawyers listed above, who in turn have agreed to supply copies to Counsel for Defendants.
11. It is IMPORTANT that you keep any records you may have concerning your residency at the BRIDGE MOTEL.
12. The pleadings and other papers filed in this action are available for inspection at the office of the San Francisco County Superior Court, 400 McAllister Street, San Francisco, CA 94102.
THE FORM OF THIS NOTICE WAS AUTHORIZED BY THE HONORABLE JOHN E. MUNTER, JUDGE OF THE SAN FRANCISCO COUNTY SUPERIOR COURT, ON APRIL 17, 2008.
ELECTION TO BE EXCLUDED
I, (PRINT NAME)_____
___, hereby elect to be excluded from the class in Fritz v. Patel in accordance with the provision of the Notice of Class Action.
Date Signature
Address
Telephone Number
Publication Dates: **May 7, 14, 2008. L#423201**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0310837-00 The following person is doing business as **KOKO COCKTAILS**, 1060 Geary St., San Francisco, CA 94109. DBIHAP LLC, 1060 Geary St., San Francisco, CA 94109. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/21/08. Signed Lori Martens. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on April 10, 2008. **May 7, 14, 21, 28, 2008. L#422901.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0310915-00 The following person is doing business as **KAMVAR HARRIS PARTNERS**, 376 Hill St., San Francisco, CA 94114. Sepandar Kamvar; Jonathan Harris, 376 Hill St., San Francisco, CA 94114. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 4/8/08. Signed Sepandar Kamvar. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on April 15, 2008. **May 7, 14, 21, 28, 2008. L#423206.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0311121-00 The following person is doing business as **LUCKY STAR INSURANCE AGENCY**, 1028 Mission St., San Francisco, CA 94103. Lucky Insurance Agency Inc., 1028 Mission St., San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/1/08. Signed Robert M. Reyes. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on April 22, 2008. **April 30, May 7, 14, 21, 2008. L#423103.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0311187-00 The following person is doing business as **THE CRAFT SHOP**, 1160 Quesada Ave., San Francisco, CA 94124. Paul Vinson Baran, 1160 Quesada Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Paul Vinson Baran. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on April 25, 2008. **April 30, May 7, 14, 21, 2008, 2008. L#423101.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0311257-00 The following person is doing business as **CEREBELLUM BLUES MUSIC**, 862 North Point St., San Francisco, CA 94109. JEFF SHATTUCK, 862 North Point St., San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date April 28, 2008. Signed Jeff Shattuck. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on April 28, 2008. **May 7, 14, 21, 28, 2008. L#423204.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0311385-00 The following person is doing business as **GRIGOR, VESNA VIDAS,** 669 3rd. Ave., San Francisco, CA 94118. VESNA VIDAS, 669 3rd Ave., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Vesna Vidas. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on May 5, 2008. **May 7, 14, 21, 28, 2008. L#423202.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0311386-00 The following person is doing business as **BV ELECTRIC, BORIS VIDAS**, 669 3rd. Ave., San Francisco, CA 94118. BORIS VIDAS, 669 3rd Ave., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Boris Vidas. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on May 5, 2008. **May 7, 14, 21, 28, 2008. L#423203.**

# marketplace

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## › legal notices

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME.** CASE NUMBER: CNC-08-544784. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Houri Andalibian for change of name. TO ALL INTERESTED PERSONS: Petitioner **HOURI ANDALIBIAN** filed a petition with this court for a decree changing names as follows: Present Name: HOURI ANDALIBIAN. Proposed Name: **HOURI ANGE PARSI**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Apr 17, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge onFeb 11, 2008. Endorsed Filed, San Francisco County Superior Court of California on Feb 11, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **April 30, May 7, 14, 21, 2008. L#423102**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0311567-00 The following person is doing business as **JANE SPICE,** 525 Pennsylvania Ave., San Francisco, CA 94107. Esslau Ayrout, 525 Pennsylvania Ave., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/30/08. Signed Esslau Ayrout. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Karen J. Hong Yee on May 9, 2008. **May 14, 21, 28, June 4, 2008. L#423302.**

**NOTICE OF SUMMONS CASE** NUMBER: FDI-07-765933. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **JOHN TIMOTHY GOINS** for the summons of RESPONDENT **YOGENE ATIENZA GOINS**. TO ALL INTERESTED PERSONS: Petitioner John Timothy Goins, 3926 Apt. A. Sacramento St., San Francisco, CA 94118 filed a petition with this court for a summons of respondent Yogene Atienza Goins. THE COURT ORDERS that Respondent has 30 Calendar days after this Summons and Petition are served to file a Response at the court. Endorsed Filed, San Francisco County Superior Court of California by Rosalinda Ponce, Deputy Clerk on April 8, 2008. **April 23, 30, May 7, 14, 2008. L#423001**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: RG08385389. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Christi Jo-El Schult for change of name. TO ALL INTERESTED PERSONS: Petitioner **CHRISTI JO-EL SCHULT** filed a petition with this court for a decree changing names as follows: Present Name: CHRISTI JO-EL SCHULT. Proposed Name: **JO-EL SCHULT.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug. 29, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge. Endorsed Filed, San Francisco County Superior Court of California by Gordon Park-Li, Clerk. Jun P. Panelo, Deputy Clerk. **May 14, 21, 28, June 4, 2008. L#423305**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-544953. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Guru Mastak Singh Khalsa for change of name. TO ALL INTERESTED PERSONS: Petitioner **GURU MASTAK SINGH KHALSA filed a petition with this court for a decree** changing names as follows: Present Name: GURU MASTAK SINGH KHALSA. Proposed Name: **RYAN SINGH FRIZZELL**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jun 19, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on April 11, 2008. Endorsed Filed, San Francisco County Superior Court of California on April 11, 2008 by Elias Butt, Deputy Clerk. **April 23, 30, May 7, 14, 2008. L#423003**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-545021. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Robert James Nick for change of name. TO ALL INTERESTED PERSONS: Petitioner **ROBERT JAMES NICK** filed a petition with this court for a decree changing names as follows: Present Name: ROBERT JAMES NICK. Proposed Name: **ROBERT JAMES NICKOLOPOULOS.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date:Jul 22, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 9, 2008. Endorsed Filed, San Francisco County Superior Court of California on May 9, 2008 by Gordon Park-Li, Clerk. Michael Rayray, Deputy Clerk. **May 14, 21, 28, June 4, 2008. L#423303**

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$2750, Mission, 1 br/2 ba, Loft Loft, avail Now. Yard/Patio, Pets Negotiable, Garaged parking, call Laurence at 415-902-3554, more info at: metrorent.com/452930, SF and the East Bayís largest and best service for 20+ years, with instant email alerts, the best search tools, INTERIOR PHOTOS. Free and paid searches. Search now! www.metrorent.com

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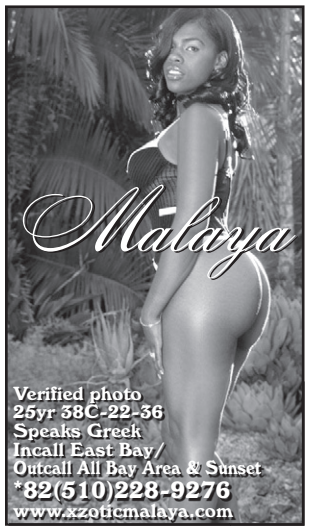













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## › transsexual





























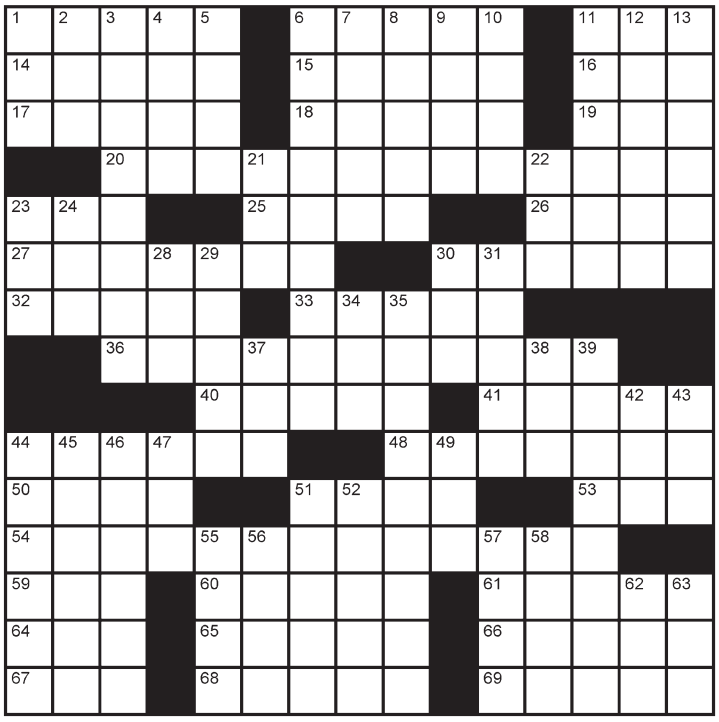







# Ink Well by Ben Tausig

"Mouth Pieces" 5 14 08



**Across**

1. Some prom haircuts
6. "Hey ... buddy"
11. Newsstand no.
14. Sleazy songwriter Gainsbourg
15. Poker variant
16. Author
17. Sky blue
18. Alan who recorded Woody Guthrie
19. Stat next to WHIP and K's
20. Exclusive group's limit, or dental restoration required to get into a club?
23. DMV info
25. Visual layer
26. Entranced
27. "Whatever will be"
30. Batshit crazy
32. Flight segment
33. Miffed
36. Racing rarity, or a multi-tooth restoration?
40. Suri's mom
41. Brown et al.
44. Presently controversial campaign issue
48. "Sorry, Charlie"
50. Inter ___
51. Heady stuff?
53. Men's Wearhouse purchase
54. Virginia landmark, or a dental restoration that occurs on its own?
59. Uncommon sense
60. "I was sleeping at the time," e.g.
61. Keep getting
64. Genre once associated with No Doubt
65. Golden Globe-winner Zellweger
66. Film festival selection, often
67. Bowler, e.g.
68. Litmus test materials
69. Doers of dirty jobs

**Down**

1. ___ Today
2. Collectible candy
3. It should be in time for a concert
4. Gross, overbearing sort
5. Look or sound
6. Event with an approach and a takeoff
7. Camping unit
8. "As Gregor ___ awoke one morning from uneasy dreams ...": Kafka
9. Irani sovereign
10. Quick way uptown, perhaps
11. Poison remedy
12. Cherub's counterpart
13. Return suddently to awareness
21. Thing that may stick in a fur coat
22. Use a crowbar
23. Blizzard sellers, for short
24. Like a secret that's no longer secret
28. Mick Jagger, for one
29. Soap Emmy-winner Slezak
30. A pop
31. Even-keeled
34. Ieoh Ming ____
35. Sets
37. Family-friendly station that became ION Television in 2007
38. Penn. neighbor
39. Company not-so-subtly advertised for in "The Wizard"
42. College URL ending
43. South Side squad, briefly, with "the"
44. Well-armed deity?
45. Russian neighbor
46. Lie in wait, perhaps
47. Greek cross
49. " ... ___ will turn this car right around"
51. Moscow street food
52. Flowed back
55. ___ avis
56. Portrayer of Jack on "30 Rock"
57. Faucet issue
58. It may express itself
62. A, as in Austria
63. First name in horror films

**Last week's solution**

| | | | | | | | | | | | | | | |
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| S | M | U | G | ■ | A | P | S | E | S | ■ | T | A | G | S |
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| S | A | S | S | ■ | I | M | A | X | ■ | A | F | O | U | L |
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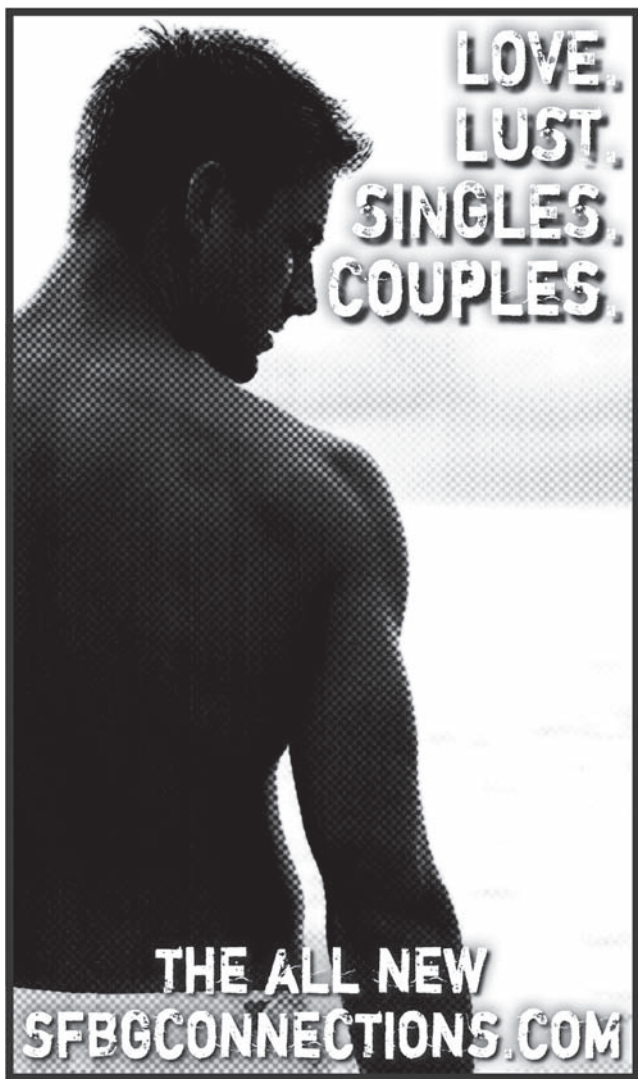
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# Mother's Day don't

**By Andrea Nemerson**
› andrea@altsexcolumn.com

**Dear Readers:**
I recently received a press release saying,

*Although moms appreciate flowers and breakfast-in-bed on their special day, this year Dad should try to spice things up and not be so predictable! Booty Parlor offers items to add some fun to Mother's Day that Mom and Dad can enjoy, together ...*

It went on, predictably, to hawk a number of chocolatelike items intended to be smeared on bodies (in bed, mind you) and removed in some fashion other than rigorous showering, heavily scented oils and bath bombs, and something which may or may not have been a vibrator but both image and text were too busy being coy to tell me. How do I loathe the idea of a "sexy" Mother's Day? Let me count the ways.

It isn't just the seXAY-fication of a faux-holiday properly celebrated by the delivery of adorably botched breakfasts made by pride-puffed seven-year-olds to mothers enjoying a morning off from domestic drudgery; it's also that "should" sticking out there like a sore thumb that deserved everything it got: "Dad should ...." Sez who? And who, we may ask, is "Dad," and what is he doing in that sentence? Either he's *your* dad, who has no place in this scenario, or he's your children's dad, a role that only exists in relation to the people he is "Dad" to. This is not confusing. Imagine a bath that a male parent takes with his children; now think about a bath that a male partner takes with *you*. Who *is* your daddy?

While we're counting, whose idea of sexy is this anyway? It's not that it's meant to appeal to a clumsily imagined male sense of what a clumsy male thinks women think is sexy (that really did make sense, I promise, go back and reread if you don't believe me) — it's that it's nobody in particular's idea of sexy. It is, as a friend put it, "the sex-related equivalent of the 'festive hot chocolate assortment' you give your coworkers at Christmas."

Do mothers even want sex or "sexiness" for Mother's Day? Some would, sure. Many would welcome a reminder that Beloved Spouse still thinks she's attractive. Fewer would welcome an additional duty ("being sexy") thrust upon them on what promised to be a day off. And yes, I do know how that sounds. As much as I may hate the popular idea of a mom doing pretty much anything to get out of having sex with her hubby, that's exactly the sitcom-ish image this thing gives me. I picture an exhausted, vaguely shrewish, newish mom and a horny, sulky husband who's resorting to ham-handed hinting. "Oh, God," she thinks, "chocolate sex paint and satin undies on a stick. Christ, maybe if I blow him he'll go away and let me sleep late."

Although this ugly picture contains the usual stereotype's tiny ring of truth, we don't need to promulgate it. Parents in this culture hardly need any encouragement to see their roles thus, and I certainly don't intend to promote this vision of connubial unbliss as either inevitable or permanent. I am all for sexy marriage. I had sympathy for author Ayelet Waldman when she got into that ridiculous brouhaha a few years ago when she meant to say that grown-up love and lust, not children, are the heart of a marriage, but she ended up sticking her foot down her throat and gacking up something about how she loves her husband so much she'd throw one of her children in front of a bullet for him. I didn't say I agreed with her, mind, but I did think it was about time somebody spoke up for the hot bond that preexisted the children and, one hopes, will burn on long after the children are on their own. Just not on Mother's Day. I think Mother's Day is a bit silly, but if you're going to celebrate it, it ought to have more to do with the family unit and less to do with dad's. After the family stuff — a lovely evening out and copious oral sex, why not? — but no springing "sexy" surprises and no sticky body paint. Ever, really.

I asked a number of female friends how they'd like a bunch of sex toys (assuming nicer sex stuff than this) for Mother's Day and only one thought she might. She retracted it, though, when I wrote, "It's really just a come-on for a blow job by someone who feels he hasn't been getting enough of those." "I pictured the body paint on the woman!" gasped my correspondent.

Was she right? Was I too cynical? Is it too much to ask that a man who wishes for more blow jobs say something or do something rather than buy something? Nobody loves a gift basket or a tap on the shoulder, and this is both at once.
*Love,*
*Andrea*

*Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.*












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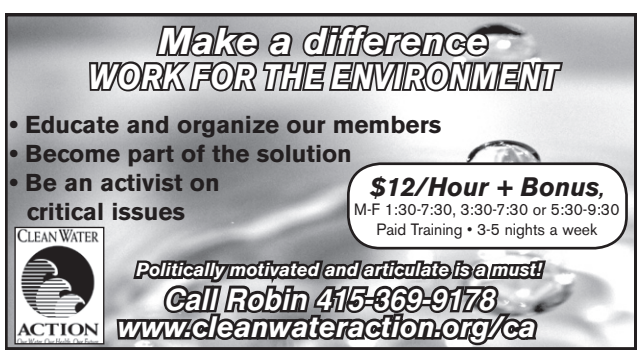
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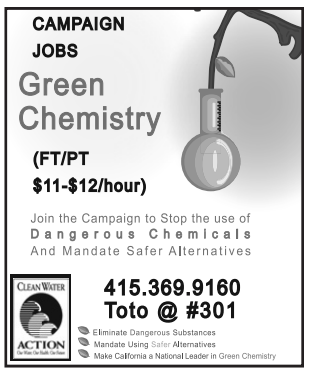
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### ABC BARTENDING SCHOOL
1-888-COCKTAIL. $199 Tuition Ends Soon! Job Placement #1 Priority! www.abcbartending.com

### Sexual Harassment at Work? Quit?
Atty. T.J. Kodani. Free Consultation 415-951-4640.

MEDICAL MARIJUANA Center
415-701-9537 2-7pm Monday- Saturday
1933 Mission St. S.F. CA.

### HAIR MODELS NEEDED!
Cutting and Color at DiPietro Todd Salon.
Call (415) 693-5549. www.dipietrotodd.com.

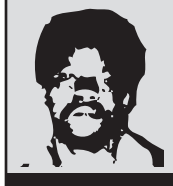
### People In Pain Needed
**Paid Research Study**
Participate in a pain research study that uses brain imaging methods to train participants to control their own brain activation. $10-20 hour. Must be btwn ages 21-60 yrs old and have had chronic pain for 6 months (diagnosed by MD). Will be required to complete questionnaires and be scanned in a full body MRI machine. No psychiatric or substance abuse disorders allowed.
Call Ella Laramee at: 650-585-5304
or email elaramee@omneuron.com

### COCAINE OR METHAMPHETAMINE A PROBLEM?

*CPMC Research Institute is looking for participants for these studies.*
**Is Crystal a problem? Join a research study. Get help.**
CPMC's Addiction Pharmacology Research Laboratory is conducting research on the usefulness of a medication to help people stop using methamphetamine.
**Is Cocaine a problem? Join a research study. Get help.**
CPMC's Addiction Pharmacology Research Laboratory is conducting research on an investigational medication to help people stop using cocaine.
Eligible participants receive free counseling and compensation
For more information call
**(415) 641-3370**
*Walking distance from 24th Street BART*
California Pacific Medical Center
St. Lukes Campus
A Sutter Health Affiliate

### AMOEBA MUSIC PRESENTS
Kate Walsh, Brandi Shearer and Quincy Coleman at Café du Nord Thursday May 15
Visit AMOEBA.COM/TOUR for more info!
**SAN FRANCISCO**
1855 Haight St. • 415-831-1200
**BERKELEY**
2455 Telegraph Ave. • 510-549-1125

### Join us for the 10th Anniversary Tribute to James Byrd Jr. of Jasper, Texas
**Sunday, June 22nd, 2pm**
**Herbst Theatre**
**401 Van Ness Ave. SF**
Tickets $10, $20, & $35
www.CityBoxOffice.com
415-392-4400


*James Byrd Jr. was murdered when he was chained to a truck and dragged three miles through the outskirts of Jasper, Texas, by three white supremacists in June of 1998.*

### Working Together To Reduce Racism
EVENT SPONSOR
**The James Byrd Jr. Racism Oral History Project**
415-485-4208 • byrdproject@aol.com
P.O. Box 27333 SF, CA 94127

